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Evening sizzlers

Pants pizzazz!

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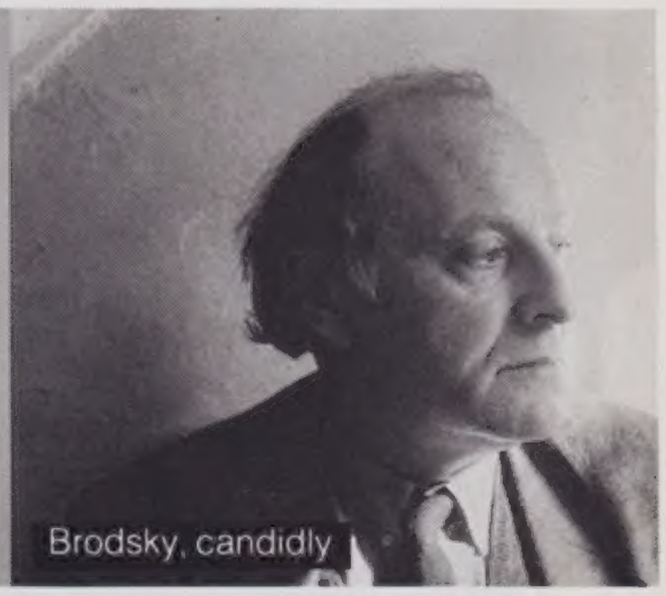
Brodsky, candidly

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BOULEVARD *four*

The

Subject

Is

Roses

The rose print party dress in warped silk taffeta. From the Spring collection, designed by Gerard Pipart for Nina Ricci. Place Elegante, Boulevard Four, New York.

Nina Ricci

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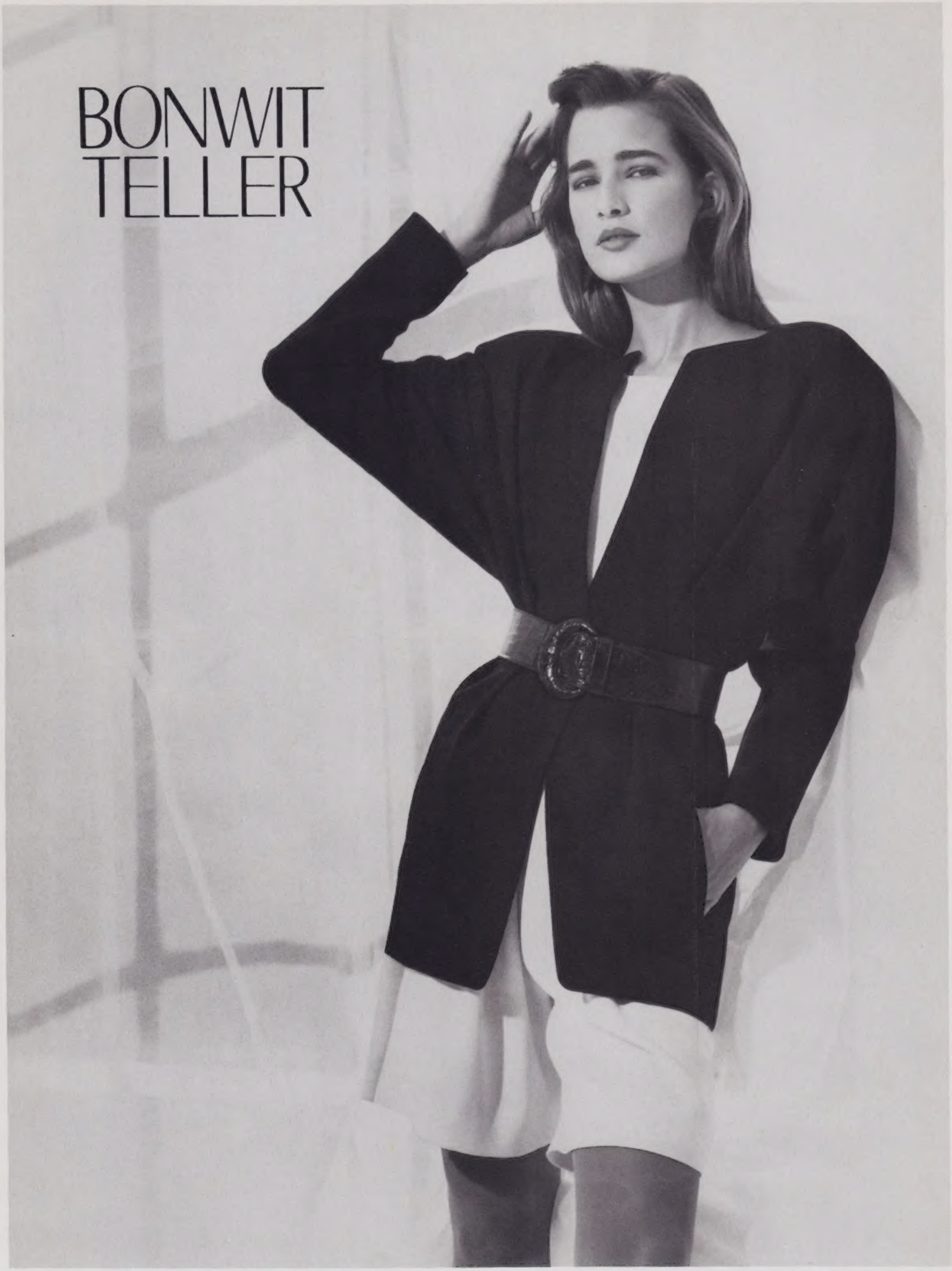

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S H O E S

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bloomingdale's

Terry is wearing Coral Blanc Couture Lipcolour, Tropic Lime Citrus Palma Eyeshadow Duet, Sheer Coral Translucent Blush and Mirage Couture Nail Colour
Earrings, David Webb
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Premature Aging: Don't

There are 2 forms of aging. Biological aging and Photoaging.

Biological aging is predetermined. It's completely dependent upon our genetic pattern. Everyone's pattern is different and it alone dictates how fast or how well we will age. There are ways to reduce the visible effects of biological aging—but there's

absolutely no way to slow down this process. However, there is something which accelerates the effects of biological aging. Photoaging.

Photoaging Is Different: What Is It?

Photoaging is a process that occurs regardless of our genetic pattern. It is a dramatic, premature aging process that occurs over a period of years as a result of our skin's exposure to the environment. It's also every skin-conscious woman's worst nightmare come true—*because most of the fine lines, deeper wrinkles, age spots and leathery texture we see on our skin are not from biological aging—but Photoaging.*

When Does Photoaging Occur?

Whenever you are exposing your skin to ultraviolet rays. You probably think you know when that is—but what about ultraviolet rays that strike us when we're walking down a city street? Standing in a sunlit room? Driving a car? Sitting by an airplane window? What about the ultraviolet rays from fluorescent lighting? The reflection of light off steel, mirrors, cement? What about the effect of elements in our environment—smog, wind, dirt, air conditioning? The hard, cold facts that the science and medical professions are telling us are—without the proper

For more information, please write to: Medical Director, Ultima II International Research Laboratories, Talmidge Road, Edison, NJ 08817

Let It Happen To You.

defense these elements will age our skin. Critically. Intensely. And without doubt prematurely. Dr. Albert Kligman, Professor of Dermatology at the University of Pennsylvania, says significant damage may have already taken place by age 20, though it may not show up until age 40 or 50.

Can You Prevent Premature Aging Before It Starts?

The good news is yes. While you can't prevent biological aging, you *can* prevent Photoaging. That's because now Ultima II Research Laboratories have developed a product designed to prevent Photoaging. This revolutionary product acts as a shield for your skin. What's more, it's completely makeup compatible.

It's called PhotoAging Shield and it's so protective it actually intercepts damaging light waves *before* they penetrate your skin. It also contains an exclusive patent pending Anti-Oxynigen Complex that was developed at Bar Ilan University. This unique complex is derived solely from natural substances and it effectively neutralizes unstable skin surface molecules known as "free radicals."

The woman on the right illustrates the signs of Photoaging. The woman on the left has not yet started to show these signs. Protection from light is the only way to prevent this type of accelerated aging.

What Are Your Options?

There are limited measures you can take. One is medical treatment. Another is plastic surgery. And now there's a third. PREVENTION. That's because the medical and science professions have made effective prevention possible in the form of PhotoAging Shield. Whatever your age—the sooner you start, the better the benefits.

When Should You Wear PhotoAging Shield?

The answer is always. Dermatologists have agreed that you accumulate far more damage during the year going to and from work than in two weeks of concentrated sunbathing. Dr. Albert Kligman estimates that over 70% of the damage done by harmful light rays is from simply being outdoors or even sitting by a window. Once you apply PhotoAging Shield, it provides effective protection for the entire day. So, start using PhotoAging Shield now—and face the world without worrying about premature aging.

PHOTOAGING SHIELD

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URBANE PLANNING
FOR SPRING '88

three Pressed Satin eyeshadow trios that b
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VOGUE, February, 1988

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BEAUTY NOW

Beauty in this issue: short hair plays . . . makeup's new, paler "neutrals"

COVER LOOK

color strokes

Attractiveness in the modern sense begins with a new sensibility of color. . .and texture: a fresh hit of chartreuse in a sweater, a crisp shirt with a new sheen; makeups that are paled down. *Above* and on our cover, on model Cindy Crawford, subtler color plays—smoky browns, opalescent pinks, beiges—on eyes, lips; "neutral" cheeks. Finger-through hair provides line, direction. Specifics from Clarion: Color Harmonies eyes, Pale Sherry cheeks, Iced Pink lips.
To boost hair shine: Clairol's Condition Styling mousse. Hair, John Sahag/John Sahag salon, NYC; makeup, Kevyn Aucoin. Irie sweater, Calvin Klein taffeta shirt. Earrings, Wendy Gell Jewelry.
Photo by Avedon. Details, last pages.

1

2

On a season of long hairstyles, shorter lengths provide an unexpected, very appealing change—a welcome change, since the look of long hair doesn't necessarily suit every woman. The key difference now (and in this issue): hair with a style based on a medium (not cropped) length, a style dependent more on the health of hair and the cut itself than on added styling tools such as mousses and gels. In this case (1), layers and bangs give a "head-flicking" sense of volume. To update a chin-length blunt cut: NYC stylist John Sahag tapered hair's ends slightly to create volume, movement; then parted hair to one side to reveal just a few short bangs. The result: a much more dramatic effect for evening (2).

This season's real "charmer" for every length of hair: scarves, wrapped around the head or softly tied in bows, provide fast finishing touches (in designers' spring collections, they turned up as ponytail ties everywhere from Jean Paul Gaultier to Valentino). For this issue, NYC stylist Danilo tied hair back; then pulled some of the hair softly out to add height, volume (3). In the back, he simply wound a lace scarf around the ponytail. . . .

In keeping with makeup's new minimalism is a shift in color to paled neutrals. A new beauty approach on runways (and in this issue): applying softer, muted makeup tones to create the look of less makeup. Semi-matte mauve lips, dusty-rose cheeks, and a soft vanilla cream on eyelids (and just a dab on brows) provide the natural-looking finish here (4). By night, the visible difference (5): stronger brows; fuller, slightly more colorful lips.

3

4

5

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Bill Blass

BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Good news for New York moms: Kenneth for Kids has reappeared on the ground floor of Kenneth's East Fifty-fourth Street town-house salon. Cuts, for children up to seven, are $20; and each kiddie station is equipped with its own VCR to keep the little tykes-cum-couch potatoes happy. First come, first served. 212/752-1800.

Service is what women want today; and service is what they're getting. . . . At the new Pipino-Buccheri salon in NYC, for example, freelance makeup artist Sandy Lintner now gives video makeup lessons ($220)

. . . and four freelance fashion stylists are available for personal consultations to help women—who need it—"pull their look together."

RATING FACES

● Gleaned from Nikon House's recent exhibit of photographer Ian Miles's pictures of the world's top models: Miles's passion for cataloging ancestry. The surprise: the number of top models said to be descended from American Indians, among them Kelly Emberg, Jerry Hall, Kim Alexis, Margaux Hemingway.

● What are the criteria for a "best-dressed" face? For Elizabeth Arden, which just issued its "Ten Best" list, it's individuality, distinctive features, up-to-date makeup/hair. Named to the list: Glenn Close, Faye Dunaway, Audrey Hepburn, Madonna—which not only adds up to very individual style but a wide range of ages.

Lift and Tell

Cosmetic surgery has always been mysterious: Most women don't want to discuss what—if anything—has been done to make them look better. "If the surgery's good, it shouldn't be noticeable," says one doctor. Likewise, "if you can tell someone's had surgery, it's bad surgery."

Dermatologist Albert Kligman, M.D., Ph.D., of the University of Pennsylvania School of Medicine, sees a face lift as a kind of "psychosurgery." Other doctors insist that cosmetic surgery is capable of changing contours but not life—and warn women not to expect too much from any one surgical procedure.

Columnist/TV reporter Liz Smith had a face lift when she was forty-six, and today says, "I wouldn't still be working in television if I hadn't done it." Smith admits that her face lift, while wonderful, "involved tradeoffs. It's like hitting yourself in the head with a hammer," she says. "You go into the hospital perfectly fine and come out feeling pretty lousy. It's not a little 'tuck.' This is serious business." Like most other people who have had face lifts, Smith lost feeling around her ears and never totally got it back. "I'd definitely do it again," she says, "but I think there's a point where you're never satisfied."

Smith sums it up: "There's no reason to look totally awful. But you can't expect miracles. After plastic surgery, you're still who you are."

DIET GIMMICKS

● Yo-Whip—a whipped yogurt topping/dessert—hopes to cash in on the growing number of yogurt fans (30 percent of all Americans; up tenfold since 1960). Drawback: Yo-Whip is 9 percent sugar, 8 percent fat.

● Campbell's new Special Request soup has one-third less salt than Campbell's regular soups but not as little as their low-sodiums. The impetus: consumer response, which suggested Campbell's original soups are too salty.

● Nutritional nightmare? Hebrew National's new magazine ad carries the slogan "There's more fat on her [the model] than on our salami" . . . and compares the body fat of a woman in shape—"on the average, 21 percent"—with the fat content in their salami "only 17 percent." The ad goes on to say that is 50 percent less than Genoa salami, 43 percent less than Oscar Mayer bologna. (It is also four times more than lean chicken.) Hebrew National's appalling advice: "The next time you feel like a low-fat lunch, skip the tuna [in water, about 2.5 percent fat] and cottage cheese [the low-fat variety is 2 percent fat], and have salami." Says NYC nutritionist Barbara Levine Ph.D., R.D., "It's misleading and confuses the whole diet issue."

● Carole Jackson's *Color Me Beautiful* theories may not be every woman's ways of deciding what colors look best on her, but no one can doubt their popularity. Now Jackson is approaching fragrance the same way and will introduce a scent for every season—quite literally. They are named Summer, Autumn, Winter, Spring.

Spa Flash

● *What spa-goers have dreamed of—a spa that's not too far from New York City—now exists at the Norwich Inn & Spa, Edward Safdie's new gem, located about two hours from either New York or Boston. It has the very best of West Coast spas, but, for those on the East Coast, is closer at hand. There are week-long packages, weekend plans, and all-day revitalizers—all under the expert guidance of spa director Vicki Poth. . . . In 1989, there'll be another East Coast spa option: Mel Zuckerman of the Canyon Ranch just bought 120 acres in Lenox, Mass., where he'll build his East Coast Ranch.*

● *At Canyon Ranch, the newest spa program is MindFitness—a fifteen-hour, week-long program. Reported benefits include: reducing stress, tension headaches, caffeine dependency; increasing motivation.*

BRAINY BEAUTY

Cosmetics have been referred to through the years, somewhat derisively, as "hope in a jar." New product names suggest the latest "hopes"—and some antidotes to modern living: Stress Cream and Stress Eye Gel (Almay); Skin Cancer Garde (Eclipse Laboratories); Erace Line Filler (Max Factor); Age-Zone Protector (Charles of the Ritz); PhotoAging Shield (from Ultima II).

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mind health

Benefits of pessimism . . . interoffice laughter

BY CAROL TAVRIS

WHEN PESSIMISM CAN BE A WINNING ATTITUDE

Having written about the importance of optimism to coping, health, and happiness, I feel obliged to say a word in praise of pessimism: it turns out that a strategy of assuming the worst (until proven otherwise) often works just as well as a strategy of assuming the best (until proven otherwise).

Nancy Cantor, Ph.D., and Julie K. Norem, Ph.D., in a study conducted at the University of Michigan, identified "defensive pessimists" as people who cope with achievement anxiety by imagining the risks of defeat and failure. Rather than becoming hopelessly depressed, however, these pessimists then harness their anxiety and work very hard to ensure that they do *not* fail.

The researchers found, for example, that when faced with new challenges, optimists concentrate on their past successes and don't anticipate problems or worry about new tests of their competence. Successful pessimists do just the opposite: "I've done O.K. so far," they tell themselves, "but this is the one assignment I'll really ruin"—a thought that ultimately motivates them to succeed.

Optimists and pessimists may differ in temperament, too. Cantor and Norem found that optimists tend to be even-keeled and cheerful; defensive pessimists, on the other hand, live on a rather "rocky emotional terrain." The researchers themselves are optimistic about defensive pessimists, concluding that while they may have to cope with some side effects of their strategy, it is unlikely that they will be defeated for long.

GOING AGAINST YOUR NATURE—IS IT GOOD FOR YOU?

The ability to tolerate paradox, suggests Kirk J. Schneider, Ph.D., in a paper presented to the American Psychological Association, may affect our mental and physical well-being. When people are faced with basic, difficult behavioral choices—separation vs. attachment, masculinity vs. femininity, assertiveness vs. submissiveness, cooperation vs. competition—the healthy decision depends on being both/and, not either/or.

For example, Schneider observes that chronic states of "expansiveness" (dominance, hostility, competitiveness) are as debilitating as chronic states of "constriction" (submissiveness, helplessness, withdrawal). Schneider, an existential psychotherapist who draws on philosophy as well as psychology in his practice, believes that "one-sided or extreme living is due to the dread of paradox, whereas optimal living is due to the confrontation with paradox." People will do everything they can to avoid confronting the constricting or expansive experience they dread, Schneider notes. The tragedy is that in fleeing to the opposite extreme, they usually invite a disaster as bad as the one they hope to escape.

WHY FUN AT WORK MATTERS

Studying "fun at work" may be like pulling up a plant at the roots to see how it's doing: your investigation kills the thing. On the other hand, after thousands of studies of productivity, power, and competitiveness, surely it's time to acknowledge one of the most effective work motivators: fun. David J. Abramis, Ph.D., at the School of Business Administration at California State University at Long Beach, surveyed 341 adults, ages eighteen to sixty-three, in a variety of occupations, and found that fun is partly in the mind of the worker and partly in the structure of the organization. For many, the pleasure is in the work itself; for others, it is in joking around with friends. In either case, most people bring fun with them: they intend to make work enjoyable, and they do, even when faced with a job that is "fun-resistant"—boring, routine, or unpleasant. Having fun matters, Abramis says, because it is related to psychological well-being, it enhances creativity and motivation, and it improves performance at work. Yet fun is not the most important aspect of work, Abramis cautions; it won't replace fair pay or job security, and it won't smooth over a bad fit between a person and a job. How can you tell when people are having fun? Easy, says Abramis. You hear a lot of laughter.

GIFTED WOMEN: ARE WE LOSING OUR "FEMALE EINSTEINS"?

A decade ago, a former New York State commissioner of education commented sagely on the primary goal of the women's movement. "Equality," he said, "is not when a female Einstein gets promoted to assistant professor; equality is when a female schlemiel moves ahead as fast as a male schlemiel." In the ensuing efforts to improve conditions for the greatest number of women, however, we may have lost some of those "female Einsteins." Exceptionally gifted women still face many obstacles—some placed by society and some by the women themselves.

According to Kathleen D. Noble, Ph.D., of the University of Washington, highly gifted girls and women suffer not only from the ambivalence that Americans have toward brilliant individuals in general but from the dislike of exceptional females in particular. Talented girls, she observed, are "cooled out" at an early age. In elementary school, half of all children who are identified as highly gifted are female; but by junior high, fewer than one-fourth of the gifted group are female. Where did the gifted girls go?

Studies find that even today, male and female teachers alike prefer gifted boys to gifted girls and praise the boys for the behavior that they criticize in girls (such as originality or rebelliousness). And, yes, in spite of all the changes in the last two decades, adolescent girls are still learning that it's not ladylike to admit to or demonstrate superior ability. Gifted girls and women are still "playing dumb" in order to succeed socially—realizing that men with exceptional abilities are excused for being self-absorbed, curmudgeonly, and single-minded; women with superior abilities are not.

Noble fears that gifted women are being kept in line by these internalized self-defeating rules as well as by external pressures to conform. Some women, she suspects, play out the resulting conflict by sabotaging their abilities with eating disorders, drug abuse, or depression. Others risk verbal or even physical hostility from their families, who often reject the person who is different.

"Part of the problem lies in our reluctance or inability to recognize giftedness in women," Noble argues. "And . . . part of the solution lies in teaching women to recognize, accept, and nurture giftedness in themselves and each other."

GUESS?

Glorious Music and

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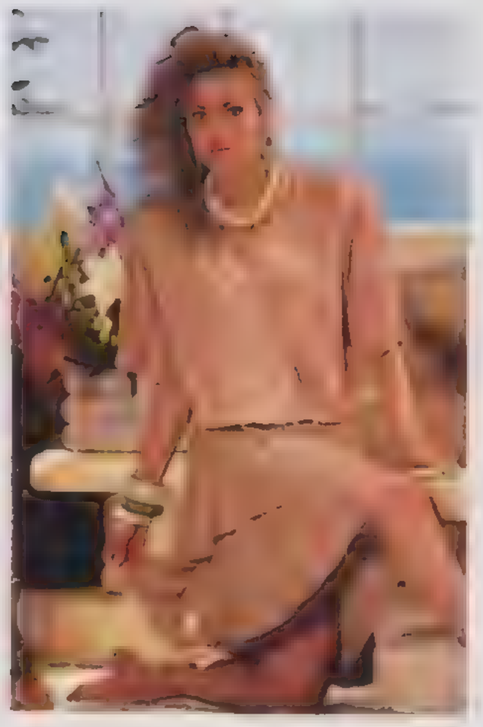

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PEOPLE ARE TALKING ABOUT...

Raphael Fejto (L.) and Gaspard Manesse, as World War II French schoolboys, "give a wrenching new meaning to the word 'collaborator'."

Childhood's End

Louis Malle's brilliant and poignant *Goodbye, Children*

Louis Malle's *Goodbye, Children* begins as the tale of a young French boy undergoing the usual rites of adolescent passage at a Catholic boarding school. Gradually and inexorably, it becomes the story of that same boy's exposure to the cruel and unusual rituals of war, betrayal, and murder.

The film opens in 1944. The Christmas holidays are over, and twelve-year-old Julien Quentin is on his way back to school. Julien is clever and popular with his schoolmates, but this popularity requires him to act more conventional than he is. When a boy who is too scholarly to be popular arrives at the school, Julien moves from curiosity to competitiveness to wary liking.

The new boy's name is Jean Bonnet, and he is expected to adapt—to learn how to pick his way through the tangle of privilege and privation that characterizes school life. The boys quarrel, tease, have bad dreams and wet dreams, rush to the air raid shelter when the bombs fall, discuss sex constantly. They discuss war, too, occasionally. Sometimes they parrot their parents—"Krauts are better than Jews or Reds." And sometimes they jumble ugly truth with false dogma: when Julien asks his older brother, François, what the Jews are blamed for, François replies, "For being smarter than us," and then adds, "and for crucifying Christ."

How will Jean fit into this world? He will not be given time either to fit in or to reject it, for as Julien discovers (and he is not alone in this discovery), Jean Bonnet is really Jean Kippelstein, one of three Jewish boys whom the headmaster is hiding from the Gestapo and French collaborators.

Goodbye, Children gives a wrenching new meaning to the word "collaborator." For all of these boys are collaborators: childhood has forced them to be. Young and ignorant, they collaborate with their elders' bigotry and cowardice. Sheltered all their lives—and what a terrible mixture of indulgence, emotional carelessness, and ethical neglect a "sheltered" child can grow up with—they've learned nothing that could help them battle evil or fully grasp the moral issues that engulf them. Julien begins to learn, but he cannot act—knowledge teaches him guilt and the meaning of horror, but it does not give him power.

Malle has used this film to join history with autobiography and to make some sense of that horror: he was Julien Quentin, and a Jewish boy was briefly sheltered in his school during the war. Malle is a skilled and seasoned director, but in movies like *Atlantic City* and *My Dinner With André*, I've felt that he showed off at the expense of his characters. "Observe these sad and touching people, trapped by their lives and trying to escape," he seemed to be saying. "How well I understand them and how little they understand themselves!" That self-congratulation is absent here. There's no time and no place for it in a story so pressing; Malle's need to tell that story cleanly, to do justice to the sorrow and the pity of it, have purified his craft. —MARGO JEFFERSON

("PATA" continued on page 86)

Frances Fisher: porn star to revolutionary

TOUGH GALS

In her first major movie role, Frances Fisher played a garrulous ex-porno star, partial to *ménages à trois*, who ends up decapitated—a stock female character for the film's director-writer, Norman Mailer, whose *Tough Guys Don't Dance* had just as short a life.

The character Fisher plays in Paul Schrader's next film, tentatively titled *Patty*, is no Mother Teresa either: Emily Harris, the gun-toting revolutionary who helped to kidnap Patty Hearst (Natasha Richardson). "Emily was a good girl from an upper-middle class background—a straight-A student, a cheerleader," says Fisher. "As she got older, she wanted to feel part of a family. She found one in the SLA." The film's casting notes describe Harris as "sweet. . . like a snake," which gave the role an edge for Fisher.

Fisher, thirty-five, grew up all over the globe (her father was in construction), married at eighteen, divorced at twenty, and worked as a secretary at Firestone Rubber in Orange, Texas, until she earned an apprenticeship at Virginia's Barter Theater. Her first big role was on the TV soap *The Edge of Night*, as spoiled rich girl-turned-detective Deborah Saxon, a woman as sworn to upholding the law as Fisher's current heroines are to undoing it.

—JO GIESE

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Knit Wit, Philadelphia, PA

L E O N M A X

PEOPLE ARE TALKING ABOUT...

(Continued from page 82)

A Sex Comedy for Grown-ups

The heart of *Broadcast News* is a lovely Hunter

(From l.) Brooks, Hunter, and Hurt "play off one another with the effortless chemistry of old-style studio stars"

I've seen enough smart, dauntingly competent career women go weak in the knees over (1) the wrong man, (2) the right man, (3) not having a man, that I no longer break into a feminist sweat when I see movie heroines play out these scenarios. What I do resent is the idea that this anxiety consumes a woman's waking and dreaming hours to the exclusion of all else. And that's what writer/director James L. Brooks so successfully avoids in *Broadcast News*, a delicate, lovable, grown-up comedy about a trio of network news pros.

Holly Hunter, the Off-Broadway actress with the Georgia twang who charmed movie audiences as the chipper little police officer of *Raising Arizona*, expands into a radiantly three-dimensional heroine. She plays a tornado of a news producer who deals better with deadline and beat-the-other-networks pressures than with the social and sexual pressures of being a woman alone. Intensely brainy and intensely emotional, Hunter shows us a woman who was never able to pretend she wasn't smarter than the guys, and gives a performance of such springy naturalness that it hardly seems like a performance at all.

Whatever one's ultimate reservations about the movie—Brooks can't resist preaching on the Morality of Network News, which in turn dictates a sanctimonious cop-out of an ending—how can women of all ages and persuasions not love this setup? Hunter is flanked by William Hurt, as the gorgeous, not-so-bright anchor whose ratings success she deplores, whose self-pity she despises, and whose face and body she craves; and by Albert Brooks as Hurt's mirror opposite, the brilliant and witty reporter who is Hunter's pal and ally but can't get to first base as either her lover or her anchorman. Buoyed along by James Brooks's extremely funny screenplay, these three play off one another with the effortless chemistry of old-style studio stars and the brittle insecurity of 'eighties men and women.

Brooks, the ex-television director who scored with *Terms of Endearment*, has come a long way from that film's easy manipulations. If he still has a tendency toward glibness, toward gags that charm without quite ringing true to the characters he has rendered so vividly, *Broadcast News* is a finer, more generous entertainment that joyously embraces that creature who was the butt of derision in *Endearment*—Debra Winger's best friend, the big-city career woman. —MOLLY HASKELL

SAMMY & ROSIE & DANNY GET LAID

Roland Gift is a sex symbol with a sense of irony

At the center of all the frantic love among the urban ruins in Stephen Frears's *Sammy and Rosie Get Laid*, rock singer Roland Gift is a calm, wry presence, a dark angel with a crinkly, diabolical smile. Gift plays Danny, the squatter who invites the thrill-seeking Frances Barber to "come in for some hot chocolate." When asked if he resented being cast as the object of a white girl's slumming, he creases the corners of his mouth again: "I thought *I* was slumming, being with her."

Gift, the son of a white mother and a father from St. Kitts, grew up in two industrial cities, Birmingham and Hull. In the first, then a prosperous, racially mixed town, Gift wasn't aware of racism. Things heated up when he was eleven and became "one of three blacks in Hull. One day I was going out with my sister to find the kid who had thumped her. We heard a woman behind us shouting, 'Nigger! Nigger!' She was calling her little black dog."

Gift's feelings about Britain's North-South economic divide are expressed in the defiant lyrics he writes and sings to the fluid, pulsating rhythms of The Fine Young Cannibals. In "Move to Work"—the title is Margaret Thatcher's response to people in cities with no jobs—Gift throws out the challenge, "I'm not asking for advice/Don't tell me 'Sacrifice.'" Another song, "Blue," named for the color of the Conservative Party, with lyrics like "This government's done me wrong/I'm mad about that," got the Cannibals banned from television for a while. Hardly a call to the barricades, but Mrs. Thatcher's BBC takes no chances.

Gift is now working on a second, "more electric" Cannibals album and reading more movie scripts. His short-term ambition is a bronze lifesaving medallion; he swims two kilometers a day. He would also like to work in Manhattan, a city that has just recently stopped intimidating him. "Everyone said people wouldn't be nice to me in New York. They were, but I felt they were nice just in case I might be a psychopath. But in Britain, you feel people don't want to see folks do well at more than one thing. In New York City, they go for it." —RHODA KOENIG

("PATA" continued on page 94)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 86)

Fanny Ardant in "Family"; "Scola's best film in years"

FAMILY LOVE & FURY The characters in Ettore Scola's multi-generational *Family* will never change the course of history: its "artists" are happily second-rate, its intellectuals are also-rans, and the rest just get by. But it's the achievement of this immensely moving group portrait—Scola's best film in years—that we care enough about them to resent the interloping in-laws who keep popping up in the cavernous Rome apartment.

"Family's" vigorous paterfamilias, Vittorio Gassman

The stalwart center of the film is Carlo, a professor of literature, whose vigorous opinions and debates with other members of the family form the prism through which we see Italy's social and political cross-currents. He is played by three different actors as he ages, but principally by Vittorio Gassman, that talented veteran Italian actor, who ascends with affable smugness to the role of eighty-year-old paterfamilias. Carlo is in love with his wife's opera-singing sister (Fanny Ardant), and their eternally combative relationship is the great unconsummated duet of the movie.

Though the subject matter here isn't particularly new or surprising, never has any filmmaker captured more eloquently the love and fury that coexist within every family. —M.H.

SPIELBERG GROWS UP **The case for war as a glorious adventure for a child has never been made more vividly than in Steven Spielberg's powerful new epic. Adapted from J. G. Ballard's novel, *Empire of the Sun* is the director's most ambitious, least sentimental movie to date, an imaginative projection into the past through the eyes of a proper British boy separated from his parents and interned in a Japanese camp. Though older and wiser (and now a father), Spielberg is still in thrall to his vision of boyhood as an enchanted time. But while *E.T.*'s celestial light show was enlisted in the cause of the supernatural, the fireworks in this film serve a rich historical purpose.**

Most fascinating are the film's themes of ambivalence: the horror of war transfigured into the glorification of war by the boy's obsession with airplanes; the division of his loyalties between worship of Japanese power and superiority, and respect for American energy and resourcefulness.

Spielberg's reach occasionally exceeds his grasp: the film is flawed in its mysterious and sometimes choppy editing. But John Malkovich is unsettling and charismatic as a gutter rat who has the ruthlessness to survive, and Christian Bale is extraordinary as the young protagonist who evolves from an overcoddled twit into a human being with memory and a conscience. —M.H.

("PATA" continued on page 102)

Malkovich (r.) and Bale in "Empire of the Sun"

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PEOPLE ARE TALKING ABOUT...

(Continued from page 94)

Fragonard, "La Bonne mère," 1773

Grand Delusions

The luxurious worlds of Fragonard and Beaton

Call it what you will—camp, decadence, folly—there's always someone fiddling while Rome burns. There's a special kind of poetry—sensuous yet moody, voluptuous yet tarnished—possible only at the moment when everything is near the point of collapse. This ultra-sophisticated, world-weary attitude runs from the dreamy landscape frescoes of ancient Pompeii, to the absurd poses of the Mannerists, to the let-them-eat-cake gaiety of the doomed French aristocracy and end-of-the-world dreams of the Surrealists.

These are the effusions of artists who are serious about not being serious. It's a world that today's cities, with their wrecked-out streetscapes and high-gloss realms of art and fashion, know much about. And it's a world that's featured in two shows making the rounds this winter and converging in New York City. This month, at the Metropolitan Museum of Art, we have the first-ever retrospective of the eighteenth-century French painter Jean-Honoré Fragonard, while next month a two-gallery show—at N.Y.U.'s Grey Art Gallery and the Fashion Institute of Technology—features the half-century-long career of Cecil Beaton, the photographer and set designer who did as much as anyone to bring the rococo spirit into our time.

Following Watteau and Boucher, Fragonard is the third great rococo painter to receive a retrospective in recent years, which tells us something about our own hankerings for that stuff-and-nonsense world. Everything in Fragonard is soft and rounded, a cushioned dream. If he lacks Watteau's sense of heartbreak—the notion of life as a velvet glove that hides a fistful of shattered glass—no one knows as much as Fragonard about the pleasure of secret meetings, of explicit but still innocent love. When Fragonard pulls us into a leafy bower or a satin boudoir, we don't quite know how we got there; we've been drugged, and we revel in the delicious seclusion. There's no cold morning light in Fragonard, and yet everywhere there's the sense that danger lurks just beneath the surface, that this can't go on forever. His loose brushwork is an emblem of the loose life he represents; those rippling strokes suggest a world that's unraveling at the seams.

Beaton, "Still from Gigi: Demi-mondaine and the Battle of Flowers," 1957

Maybe Cecil Beaton and his friends in 1920s England were attracted to this rococo world precisely because they saw in it a mirror of their country's crumbling confidence. Beaton belongs to that international haute-bohemia of the post-World War I period. He found in the camera and the stage set the perfect vehicles for his phantasmagorical art; for him everything was an illusionist's trick, a *tableau vivant*, a brilliant decor.

Early in his career, Beaton photographed fashion models as if they'd walked out of a Fragonard. Obsessed with illusions himself, he was the ideal photographer for the celebrities of Hollywood's Golden Age. He understood the extent to which a Gary Cooper or a Greta Garbo were caught up in their own myths. He kept at it long after his own generation had passed away, tracking Mod London, Twiggy, and Mick Jagger on the set of the psychedelic-sex movie *Performance*. In his costumes for *My Fair Lady*, Audrey Hepburn became the fashion-plate center of an Edwardian escapade that had all the brilliant, brittle elegance of 'sixties Op Art.

Beaton's most telling moment, though, had come years before, during the London Blitz, when he wandered the city that had suddenly been reduced to a tragic but picturesque ruin. He photographed the gaping buildings, the fragments of gracious interiors left among the rubble. For the first time, Beaton zeroed in on the darker side of life and revealed the moralist that lurks behind every esthete. Like all votaries of the rococo, and like Jean-Honoré Fragonard, Cecil Beaton loved the party all the more for knowing what things would be like once the party was over. —JED PERL

("PATA" continued on page 108)

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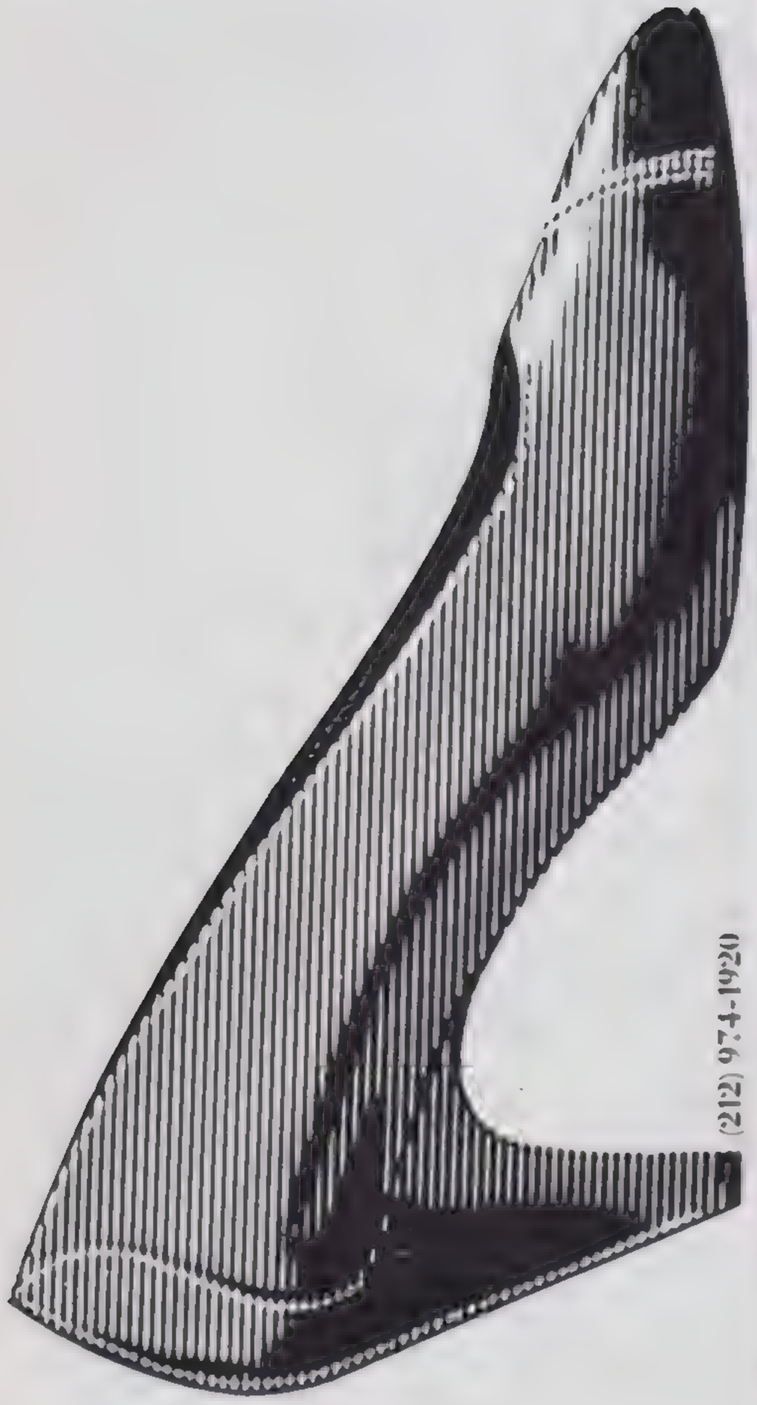

PEOPLE ARE TALKING ABOUT...

(Continued from page 102)

SHEELER ENERGY

Puritanical—and purely American

In the paintings, drawings, and photographs of his weekend retreat at Doylestown, Pennsylvania, Charles Sheeler most vividly displayed his love of basic structure and form, his penchant for restraint. His pictures of the steeply sloping stairwells (*below*) and tightly framed doorways and windows stress essential shapes and strong precise lines. On canvas, his clear palette of rose, cinnamon, pale yellows and lilacs is arbitrarily but meticulously applied; the views, frontal; the light, artificial. Drawing on Cézanne's classical structure, the breakthroughs of the Cubists, and the simple craftsmanship of Shaker design, Sheeler synthesized a purely American vision.

Like two other early American modernists, Charles Demuth and Georgia O'Keeffe, Sheeler (1883-1965) is currently the subject of a major retrospective, *Charles Sheeler: Paintings, Drawings, Photographs* at NYC's Whitney Museum of American Art (through April 17). But unlike Demuth and O'Keeffe, to whom he is often compared, Sheeler is emphatically antisensuous, unromantic; a chaste, puritanical streak runs through his pictures. For all their realism, they seem contrived; with all their humility, they seem chilly. They are often disturbing for their lack of human presence.

In the 'twenties, photographing fashions and celebrities for Vogue and *Vanity Fair* and industrial sites for the Ford Motor Company was merely a source of support for the fledgling painter, who only later came to regard photography as an integral part of his art. In Detroit, Sheeler became more than a spokesman for Ford; his views of the towering smokestacks (*above*) and mammoth steel girders are a celebration of American industry. Sheeler imbued these purely functional structures with the grandeur of cathedrals. Conversely, his American pragmatism was evident when he went to France to photograph Chartres: he focused not on the stained glass or carved saints but on the glory of medieval engineering—the flying buttresses.

—ELLEN WILLIAMS

("PATA" continued on page 112)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 108)

FUNQUE! The French get rhythm, the Brits get hype

Rock 'n roll has never been a French strong suit, but **Les Rita Mitsouko** may just change that with its clever, punk-energized songs and off-the-wall, campy videos. The "band" consists of Catherine Ringer and Fred Chichin, who chose the name because, Ringer says, they wanted something "international. We wanted to make music that was surprising and new, even to us." Their songs—from the 1984 Latin-flavored dance-club hit "Marcia Baila" to the rollicking, funky songs on their album *The No Comprendo*—feature Ringer's alluring vocals over Chichin's sophisticated guitar and synthesizer arrangements.

The lyrics of Les Rita Mitsouko's songs are mostly in French, but, says Ringer, "with videos, we have a second language for people who don't speak French. Anyway, people often say that when they listen to rock 'n roll, they don't even listen to words."

Hollywood Beyond is the brainchild of Brit Mark Rogers, who, along with Jamie Rose and Cliff White, released the album *If* last spring—dubbed by the British music press the most exciting debut in years. Rogers, twenty-seven, is a classically trained pianist from Birmingham, England, who favors mirrored sunglasses and a dreadlocked Mohawk. He describes "What's the Colour of Money?", the band's British hit single, as "swamp rock with a Middle-Eastern orientation and a bit of heavy metal." Rogers' songs fuse urban rhythms with dramatic, cinematic images; but he claims that his next record won't have as glossy a sound as *If*'s, which he admits was overproduced. "What you need is a bunch of good songs," says a man quite capable of coming up with some.

Less imaginative than either Les Rita Mitsouko or Hollywood Beyond—but wildly successful—is **Swing Out Sister,** a British trio led by the cool, stylish vocals of ex-fashion designer Corinne Drewery. Backed by musicians Martin Jackson and Andy Connell, Drewery sings the sort of quasi-sophisticated light pop that passes for jazz in some circles these days; the lush arrangements make for a sound reminiscent of Sade. SOS's album, *It's Better To Travel*, debuted on the British charts at number one; its single, "Breakout," went top ten in the U.S. SOS and Drewery, with her Louise Brooks haircut and the determinedly madcap persona she assumes in the band's videos, may turn out to be either another Brit one-hit wonder, like Kajagoogoo, or an acquired taste.

—LISA ROBINSON

Les Rita Mitsouko's strong suits: "clever punk-energized songs and off-the-wall campy videos"

FUTURE SCHLOCK Voodoo dolls 'R' us at the Fad Fair

The total lack of utility is the soul of a fad's charm," says fad entrepreneur Ken Hakuta, who runs a hot line that offers advice to inventors seeking to market their brainchildren. Every year or so, he stages what he calls the Fad Fair, a trade-show-cum-flea market where the Pet Rocks of the future are on display, alongside items whose brochures read "Move over, Rubik's Cube, here comes...." At the most recent fair, held last November in New York City, there were heartening glimpses of the inspired, the lunatic, and the engagingly cheesy.

One item that is all of these things is Dobermask—a foam rubber mask of a Doberman pinscher that you slip over the head of your cat or lap dog or exceptionally small child for low-cost protection against intruders. The brainchild of a company called Slycraft, Dobermask comes with pedigree papers, dog tags, training manual, and a sign for your window that says "These premises patrolled by a Dobermask." Slycraft, whose motto is "solve a problem that doesn't exist with a product that doesn't work," is on the cutting edge of uselessness; other products still in prototype stage—stuck there, one suspects—include Roach Tenements, 2-D glasses, and a manual digital clock.

Then there's DismemBear, "the original tear-apart teddy," whose head and limbs are attached with Velcro-like material so you can rip him apart. Because, as its creators acknowledge, all the hugging associated with cuddly things is terminally precious and "cute is a four-letter word." (For that amusing mutant look, DismemBear can be reassembled in any old way.)

And coming soon to a yard sale near you is Everbrown—a dead plant. And E-Z Home Lobotomy kit. Toe Rings. Anatomically correct voodoo dolls. Eyeball nightlights. Rubber "ulcers" that look disturbingly real.

We're not talking cultural body rot here—this is just dime store stuff, after all—but the rosy innocence of Frisbees and Hula-Hoops is long gone. In its stead is a darker play of imagination, informed with menace and anxiety. As we consume our way toward the millennium, our amusements are taking on a patina of desperation.

Thank goodness a child of a rosier era is still smiling on benignly as we launch into our *fin de siècle* revels. She's the Fad Queen for Life—Barbie. This pop icon, who is about to turn twenty-nine, knows where all the dead fads are buried. And her waist is still only three inches around.

—THOMAS GALLAGHER

("PATA" continued on page 118)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 112)

DARK AND DEEP

Sondheim's witty fairy tale about trying to have it all

In "Into the Woods," Bernadette Peters is funny, adorable—and malevolent

Early on in Stephen Sondheim's brilliant *Into the Woods*, an endearingly petulant Little Red Riding-Hood (Danielle Ferland) skips to her grandmother's house and is waylaid by the sex-hungry wolf (Robert Westenberg), who slithers up and serenades her with "Hello, Little Girl." In this charming come-on song, Sondheim achieves a thrilling moment of abandon, similar to Mrs. Lovett's chilling discovery of the new meat-pie recipe in Sondheim's *Sweeney Todd*.

When Sondheim creates a score, he does more than write the music and lyrics. No other contemporary composer/lyricist has such wit, sophistication, and originality; and *Into the Woods* is, very likely, his masterpiece—so far. The play tells what happens when fairy-tale characters out of Grimm and Perrault, along with some new creations of Sondheim and librettist-director James Lapine, meet in the woods and search for answers to their problems.

The baker and his wife (beautifully played by Chip Zien and Joanna Gleason) want a child. Bernadette Peters' mischievous witch tells the couple how to remedy their situation: find Jack the Giant Killer's cow, Cinderella's slipper, Red Riding-Hood's cape, and a lock of Rapunzel's hair. By the end of Act I, everyone seems to get what he or she wants; happiness is raining down all about them.

Those who expect just one message from Sondheim are expecting too little. Act II brings upheaval: having it all, it turns out, isn't so easy, or so much fun. Ms. Peters' witch has been transformed into a beauty, only to find that she's lost her magical powers. The witch's role is a problem in the play's construction: at times she seems extraneous to the other characters and to the plot. But Peters has made it the role of her career. She is funny, adorable, malevolent, and even makes us have faith that she will do all right without her powers.

Some of the others don't get to live happily ever after: Cinderella's prince (also played by Westenberg) grows bored with her and dallies with the baker's wife; Jack (Ben Wright) kills the giant whose widow subsequently kills Jack's mother; Rapunzel loses her fabled hair.

You don't come out of *Into the Woods* humming the hits; the complexities of the score yield even more pleasure on the second hearing. For example, in "No One Is Alone," sung near the end of the show, the survivors reassure each other. In less skilled hands, this song could have been a maudlin mistake; but Sondheim knows how to make people talk to one another in song, and "No One Is Alone" becomes heartbreakingly hopeful.

It is ironic, perhaps, that Sondheim's closest theatrical ancestors are Rodgers and Hammerstein. It's been said that Rodgers and Hart wrote better songs, but Rodgers and Hammerstein wrote better shows. If better songs mean pop standards, only Sondheim's "Send in the Clowns" comes to mind. But the score of *Into the Woods* accomplishes what the scores of *Oklahoma!* and *Carousel* did: it makes the whole piece come together. A circle has been completed.—ASH DE LORENZO

RHYMING HEADS

Poets should be seen—and heard. That is the premise of the PBS series *Voices & Visions*. This television "course" in modern American poetry is not just a couple of critics sitting around talking. The music, the images, the poems, above all, have life to them. Hart Crane still rages in the shadow of his transcendent Brooklyn Bridge; Emily Dickinson ruptures the silence of her family home, or grave. Walt Whitman, as he prophesied, still sounds triumphantly through every American landscape. Elizabeth Bishop, in lush Brazil, is the most perfectly pared-down New Englander: too fine a poet, says Mary McCarthy, to be labeled great. These are people, not cultural icons. As poets, they defy generalization; yet it is odd how focused on detail, like scientists, are the women, and how frequently expansive the men. All are revolutionaries, breaking down art and, as Ezra Pound (old saboteur) demanded, making it new. —CATHLEEN MEDWICK

("PATA" continued on page 122)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 118)

My Generation

Thirtysomething, and proud of it

Thirtysomething is a show in which people in their thirties are astonished at being in their thirties instead of, I guess, in their twenties. There is a lot of coy self-consciousness, hip wistfulness, gentle self-mockery—behavior that people in their thirties apparently develop whenever they think about how they don't get to be in their twenties anymore. When the Working Woman character meets her longtime best friend, the Retired Working Woman/New Mother character, on a playground, she says, "It feels weird to be in a park without tear gas."

Hope (Mel Harris) and Michael (Ken Olin) are the ones with the baby. Clustered around them are single satellites like Gary, the hippie classics professor (Peter Horton), and Ellyn, the Working Woman (Polly Draper), whose city planning job is very demanding. Michael and Elliot (Timothy Busfield) are partners in an advertising firm, and their greatest challenge seems to be to resist selling out.

In *Dallas*, people pay for their cars and clothes with misery and shame. That is their job, their responsibility to their audience. On *Thirtysomething*, these ex-kids are too busy trying to understand how old they are even to notice their privileged lives, much less suffer for them. Every problem, some of them quite authentic but no less banal for that, is petted and tickled and stroked. This is stuff so profoundly mundane that the only person who would listen to *you* if *you* tried to talk about it is your mom. But there it is on TV, on its *own series*. The show is an orgy of narcissistic exploration that I, for one, wouldn't miss for the world. I'm thirty-something, and I'm proud.

—CATHLEEN SCHINE

Women behind bars: (clockwise) C.C.H. Pounder, Julia Campbell, Peggy Cass

SOFT CELL

Cheers behind bars

When there's no heat one freezing night, the inmates in *Women In Prison*, Fox Television's newest sit-com, huddle together on a bunk to keep warm: an Australian lesbian hooker, a tough black wiseacre, a granny bank robber, and a framed little-rich-girl named Vicki who suddenly starts swaying and singing "Kumbayah, my lord, kumbayah—*everybody*!"

Women In Prison is jaunty about the grimmest things, and the show is probably morally reprehensible and in terrible taste, but it's funny. "Those nuts!" Vicki says when the girls on death row send up a bottle of homemade wine. Julia Campbell plays this ditsy snob in a clear imitation of the former Shelley Long character on *Cheers*, but the girls in the cell are even less genteel than the boys at the bar. "You're ugly," her swaggering cellmate calls out to a tattooed body-builder gal. "And you walk like a man. An *u-u-ugly* man." A neighboring inmate seems to take pity on a forlorn Vicki. "Hey kid, c'mere," she says in a consoling voice, motioning Vicki to lean toward her. "Shaad-up," she yells in Vicki's ear, then turns away and starts playing lounge music on an organ. Those nuts!

—CATHLEEN SCHINE

THE LITTLE BANG THEORY Understanding Bernie Goetz

Bernhard Goetz is back—like a recurring dream or a movie sequel, oddly troubling and a little out of focus. Although we each have our own name for him—Citizen Rambo, crazed racist, existential man—the man at the center remains elusive.

"Bernhard Goetz isn't a folk hero or a thug. He's just a guy who snapped," says Harry Moses, director and co-producer of *American Playhouse*'s "The Trial of Bernhard Goetz," airing on PBS in two segments, February 10 and 17. An intense, deliberately claustrophobic drama featuring largely unknown actors and an inventive set that literally brings the subway car into the courtroom, the show is based on actual trial transcripts.

"The idea of re-creating the Goetz case as a drama just popped into my head shortly after the trial began," says Moses, a former *60 Minutes* producer. "I couldn't believe no one else was doing it." He attended the trial every day for weeks, then cut 4600 pages of testimony down to a 175-page script. Moses claims that the key to understanding Bernhard Goetz lies in the defendant's extraordinary videotaped "confession," which was admitted as evidence. (Goetz himself never took the stand.) "He defines himself in the confession," says Moses. "He was under unbelievable pressure and then—bang! Somewhere inside, Goetz just decided he wasn't going to be a patsy anymore." Now the rest of us will get a chance to go inside the courtroom, inside the head of Bernhard Goetz, and make up our own minds about the jury's startling decision.

—RORY O'CONNOR

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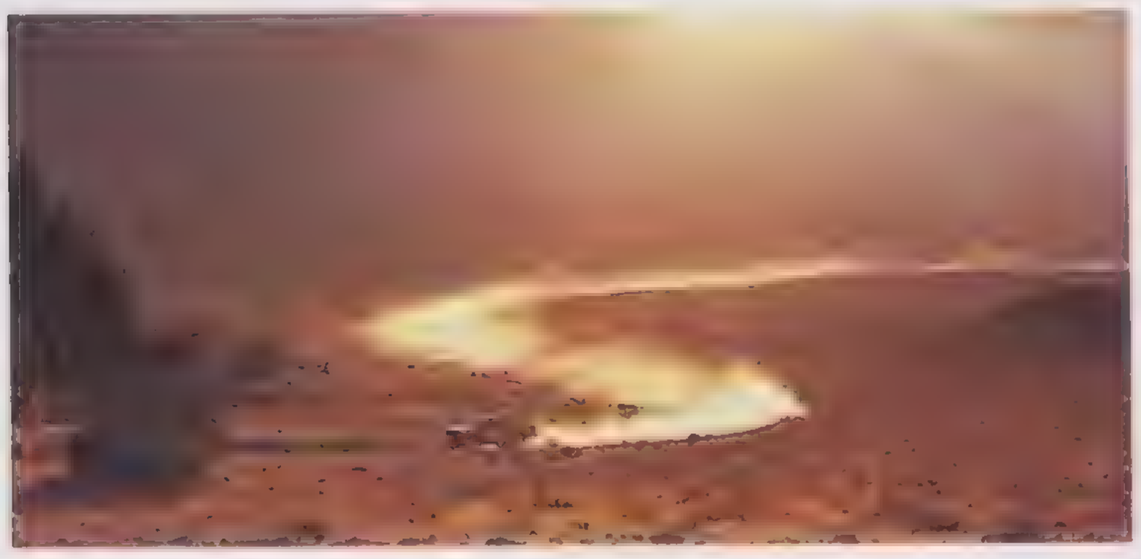

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Nissan 300ZX Turbo. *3.0-liter, fuel-injected overhead cam V6 delivers 205 horsepower.*

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no personality, her

The Nissan Pulsar NX SE.
Even in standard trim the Pulsar NX SE is hardly standard.

Take off the T-tops and rear hatch, and it's a convertible.

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many cars have e's one with several.

At Nissan®, we've always appreciated one fact about human nature.

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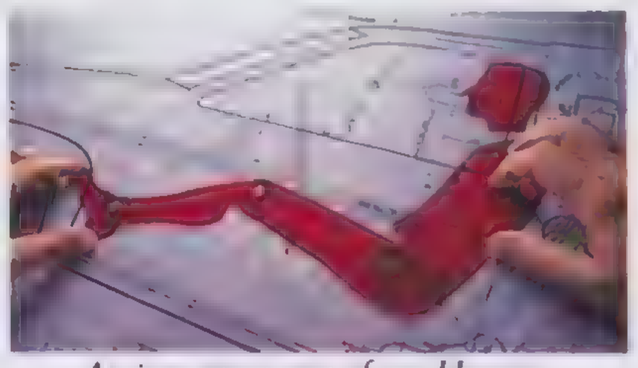

An important part of our Human Engineering™ is giving people exactly what they want at a price they can afford.

Which brings us to the 1988 Pulsar® NX.

A car that can change what it is as quickly as you can change what you want it to be.

For example, if you want a sporty pickup, simply take off the rear hatch.

If you want the feel of a convertible, simply remove the standard T-tops.

And if you want to drive a car that's just plain fun to drive, simply do none of the above. And drive it as is.

You can also equip your Pulsar NX with our optional Sportbak.™ And turn it into a roomy utility wagon.

Now that you know all the ways you can drive a Pulsar NX, let us tell you how it drives. Beautifully.

The Pulsar NX SE is equipped with a powerful 125-horsepower, 1.8 liter, DOHC 16-valve fuel-injected engine. An aerodynamic body. And an interior with more room than you can shake a leg at.

The modular Pulsar NX. What kind of car is it? What kind of car do you want?

How to justify payi a luxury perfo

For some people, status means having the privilege of spending $27,000 for a car that comes from a European country.

At the heart of the GXE is the same V6 engine you'll find at the heart of our 300ZX.

Nissan has engineered a car for people who find status in something else.

Just being smart.

Introducing the 1988 Nissan® Maxima® GXE. A car *Motor Trend Magazine* called "The best performance sedan you can buy for under $25,000." Which we take as an enormous compliment, since our car costs significantly less than that.

But as flattered as we are, we're not surprised. Because at the heart of the Maxima is the same basic engine you'll find at the heart of our famous Z-Car: an electronically fuel-injected, 3.0 liter, single overhead cam V6 that delivers 157 horsepower. The GXE also comes standard with an electronically-controlled 4-speed automatic transmission.

And, thanks to our optional Nissan

*Optional equipment shown

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Sonar Suspension,™ you'll find that the Maxima is fun to drive even on roads that aren't.

This unique suspension system not only monitors your driving behavior, it also sends out sonar signals that can actually "read" the road surface ahead. Then the suspension automatically adjusts itself to improve the car's overall comfort and handling.

Maxima GXE with optional Sonar Suspension improves comfort and handling*

Naturally, the Maxima also performs well in other areas. It has power everything. Windows, locks, mirrors, antenna.

There's even a one-touch down button for the driver's window that comes in handy for when you're paying tolls. Or for when you ask, "what seems to be the problem, officer?"

Air-conditioning, a six-speaker AM stereo/FM stereo radio and cassette deck with Dolby® B-type noise reduction and graphic equalizer are standard.

And the seats are adjustable to the point where being uncomfortable is almost a physical impossibility.

Look at it this way. You could either buy a pricey, European luxury sedan. Or, for the same money, you could buy yourself a Nissan Maxima. And then go on a pricey European vacation.

Nissan Maxima GXE. *3.0-liter SOHC V6 engine with electronically-controlled four-speed automatic transmission and optional sunroof.*

If you can't decide betwee

Get yourself a truck and every so often you're going to wish you had a car. And if you decide on a car, there'll be times when you wish you had a truck.

But once you've finished reading this, you're going to wish you had a Pathfinder.®

Now don't get the idea that the Pathfinder is simply a truck that's been turned into a car. Or vice versa. We took the most exceptional features of our cars and our trucks and created the best thing on the road. And off.

Let's start with the rear suspension. Why the rear suspension? Because it was designed specifically for the Pathfinder. Using a unique five-link coil spring design, instead of the leaf springs you find on every other four-wheeler. So you get a remarkably smooth ride, even when you're commuting over boulder-strewn terrain.

A 3.0-liter, fuel-injected V6 is standard. And to help you keep all 145 horsepower under control, power brakes and power steering come standard, too.

n a truck and a car, don't.

The Pathfinder even has automatic-locking front hubs attached to those gargantuan steel-belted radial tires.

Inside, the Pathfinder is just as sensibly designed. On top of being comfortable and quiet. The triangular quarter windows, for instance, actually open. Giving you something you don't get in most vehicles in its class. Ventilation.

Even the rear seat is split, allowing you to fold down half to make room for your favorite skis. And leave half up to make room for your favorite skier.

The Pathfinder comes in two models. The XE, which is everything we've described so far. And the SE, which adds power windows, power door locks, cloth upholstery, an AM/FM radio and cassette player, and cruise control.

On top of that, you can get the SE Sport Package that gives you the biggest tires of any vehicle in its class, driver-adjustable shocks, rear disc brakes, and a limited-slip differential.

All of which means the Pathfinder is a serious truck that happens to have some of the features of a car.

Or is a serious car that happens to have some of the features of a truck?

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Nissan® Pathfinder SE. *Equipped with 3.0-liter V6 and Sport Package (fender flares not shown).*

You can please all of the people all of the time.

300ZX Turbo

Maxima® SE Sedan

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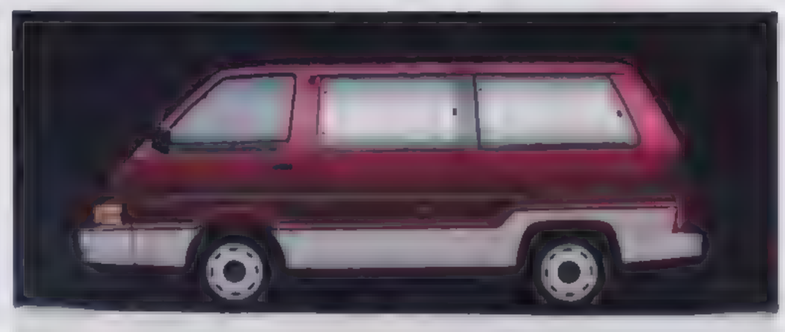
Sentra XE Sport Coupe

Pulsar® NX SE Hatchback

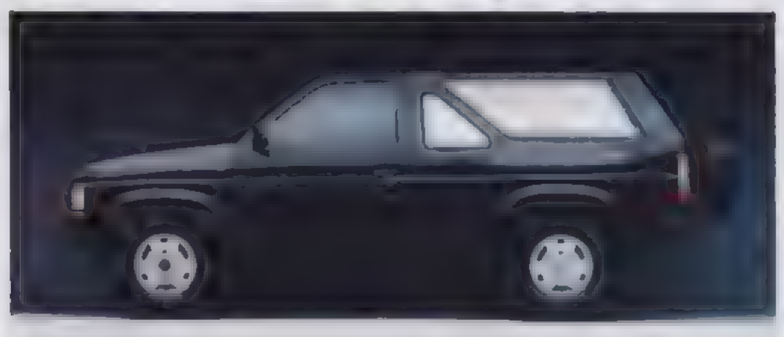
Stanza® GXE 4-door Sedan

Maxima GXE Wagon

Stanza Wagon



Van with GXE package*



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Which allows every Nissan® to be as individual as the person who is driving it.

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SHAPE-UP NOW

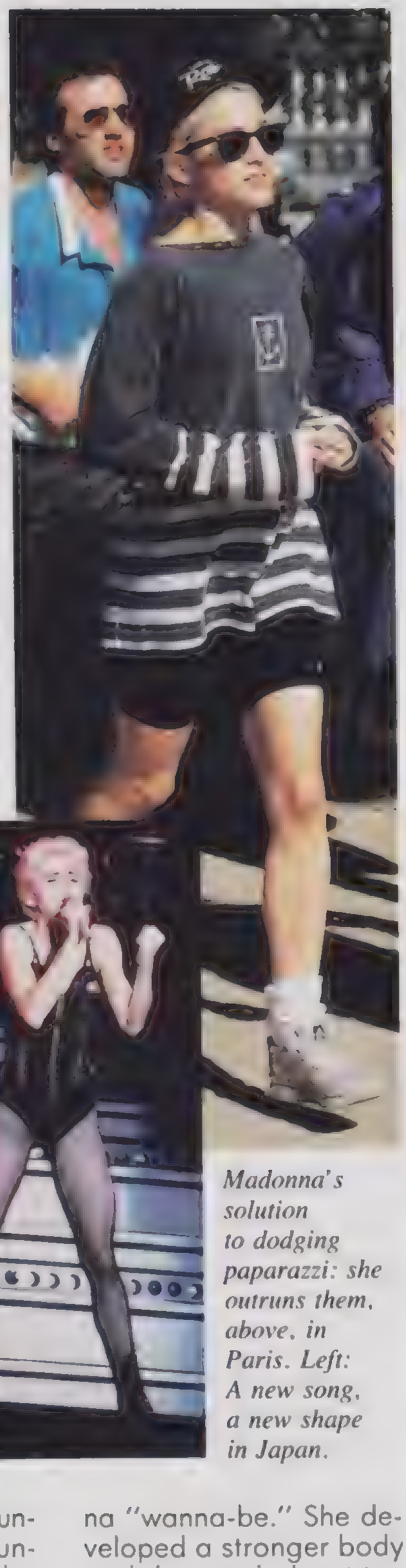
Madonna's makeover . . . sports socks: help or hype?

If rock stars' life styles are reflections of the times, it's no surprise that the drugged-out mood of the '60s has given way to a new fitness fanaticism among rock 'n rollers, as the basis for nonstop performance.

In the competitive rock-music world, exercise may just provide an energetic edge. Which may explain why Madonna, *right*, decided, in her most recent makeover, to alter—and completely reshape—her body, with the help of L.A. personal coach Robert Parr, of Up to Parr. Although Madonna is known for wearing Reeboks onstage and making music with an aerobic beat, she—like most working women—was looking for increased stamina. Her reason: to dance onstage for two hours each night during her three-month tour last summer.

What got her there: two hours of exercise seven days a week—including a killer program of biking twenty-five miles, then running five sets of one-hundred stairs. This she alternated with "slow" days of seven-mile runs; always ending with upper body, abdominal, and leg exercises and a cool-down. Not exactly a program for the average exerciser—or for a Madonna "wanna-be." She developed a stronger body and dropped about ten pounds. With increased lung capacity, her voice improved, too.

One can argue that rock stars of the fitness age have merely replaced one addiction with another, but no one can dispute the results.



Madonna's solution to dodging paparazzi: she outruns them, above, in Paris. Left: A new song, a new shape in Japan.

new: jock socks

Now that we have a shoe for almost every sport, do we also need sports-specific socks? "Shoes provide more valuable shock-absorbing functions than socks," says Tom Brunick of The Athlete's Foot Wear-Test Center; "but padded sports socks may help to reduce friction during fast stop-and-start activities such as tennis, basketball." But "walking" socks may be stretching it a little . . . .

Beyond padding, sock fabric affects foot health. Cotton, for example, absorbs perspiration—which, if unchecked, may lead to athlete's foot. Even better are synthetic materials, such as Du Pont's Ultratech Orlon, that wick away moisture. The best idea: choose a sock that feels comfortable, keeps feet dry.

Top photo ASLAN-DEWEERDT/Gamma Liaison; KAKU KURITA/Gamma Liaison

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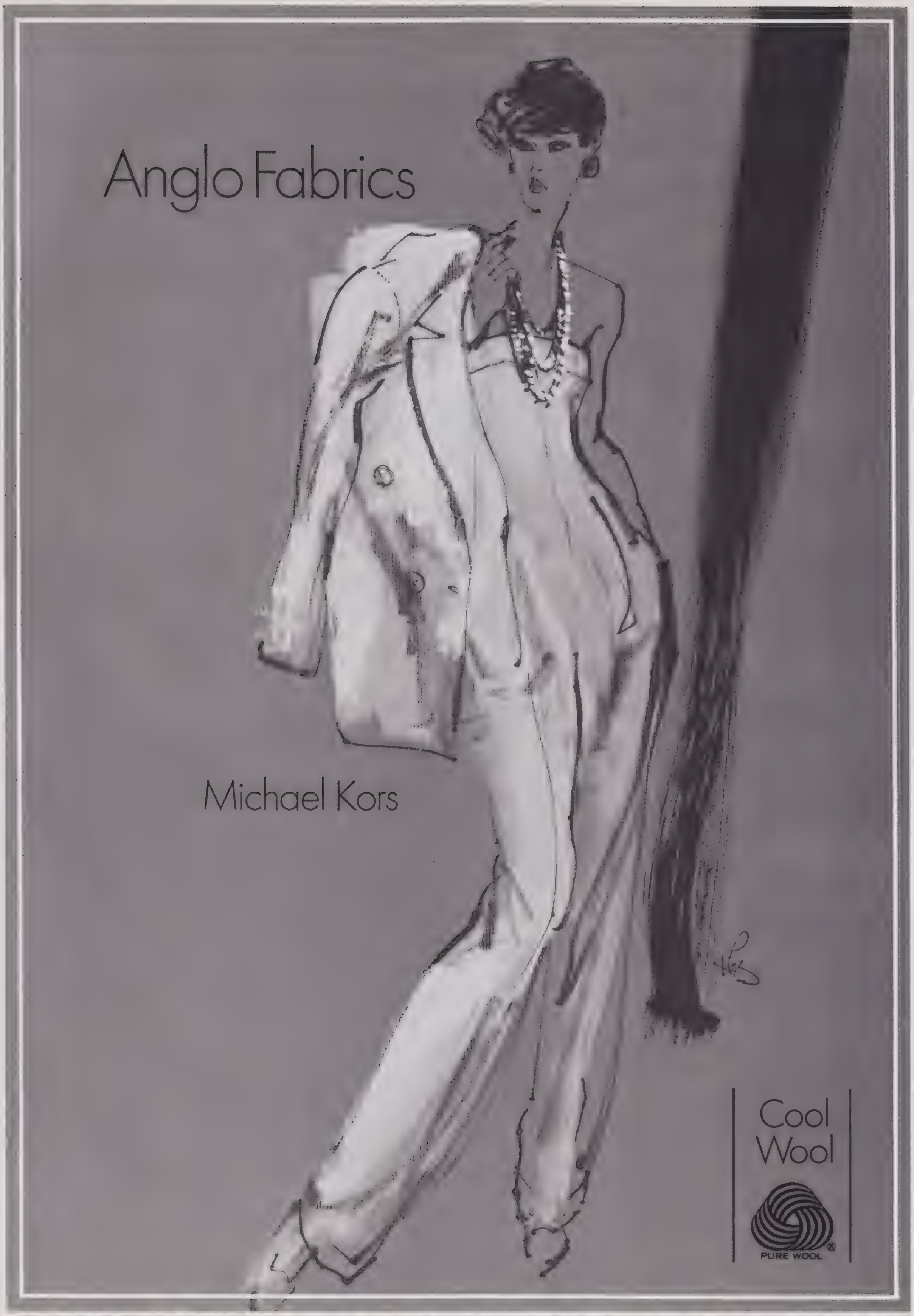

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Linda Evans' dress by Nolan Miller. Jewelry by Harry Winston Inc.

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horoscope

BY ROCKIE GARDINER

February's Astrological Weather: The 1990s really begin during the President's Day weekend when Saturn and Uranus enter diligent Capricorn. Over the next three years, Aries, Cancer, Libra, and Capricorn take on more responsibility. Hardworking Taurus and Virgo achieve greater status and financial stability. Gemini, Sagittarius, and Pisces feel that restrictions have been lifted, and Aquarius applies herself to a ground-breaking business venture. Leo and Scorpio, however, continue to struggle for power.

AQUARIUS January 20-February 18 You're handed a full bag of birthday gifts this year. Mercury, retrograde in your sign for the first three weeks, enables you to perfect what you've recently written and, if need be, retract what you've said in haste. Although an influential acquaintance may disappoint you around the 8th, Venus steers you toward an excellent financial opportunity early next month. When Mars meets your Uranus ruler on the 22nd, you'll take that first step down the new road you'll travel over the next seven years.

PISCES February 19-March 20 Venus in your sign can make you feel threatened by the slightest criticism early in the month. Don't allow your paranoia to interfere with an opportunity to display your talents at a Valentine's Day celebration. Once the sun enters Pisces and restores your self-confidence, those born in February may realize that they no longer have obstacles blocking career advancement; those born in March, however, will have to contend with Saturn's frustrations for yet another year.

ARIES March 21-April 19 For the first three weeks, while Mercury is retrograde, former friends may show up unexpectedly and try to carve themselves a niche in your social scene. A trip over the Valentine's Day weekend could turn into a financial bonanza if you ski or skin dive close to a casino. However, when your Mars ruler meets Uranus on the 22nd, traveling anywhere could be risky. Avoid a collision with an authority figure by using some of the diplomacy Venus lends you in the last week.

TAURUS April 20-May 20 The first few days could be trying: the full moon accentuates your feeling of powerlessness in dealings with intractable bureaucrats. To add insult to injury, your partner may be too absorbed in a business decision to sympathize with your plight. After your Venus ruler leaves supersensitive Pisces on the 9th, you'll eagerly jump back into a busy social schedule. But although your spouse may be willing to pay for your pleasure, he might not want to play with your friends.

GEMINI May 21-June 21 Travel or education opportunities that have eluded you in the past can reappear during the first three weeks while your retrograde Mercury ruler urges you to reconsider your life goals. Around the 22nd, when Mars aggravates an already frustrating and volatile situation, your business or marriage partnership can suddenly change tone. You might want to break the emotional bonds, but the shift of Saturn and Uranus into Capricorn will keep you entangled financially for another year.

CANCER June 22-July 22 While Mercury is retrograde for the first three weeks, tracking investments or delving into occult literature can take your mind off the cold atmosphere at work. One co-worker may even become openly antagonistic around the 22nd. During this time, avoid activities like skiing or ice skating that can endanger your vulnerable knees and ankles. Fantasy dominates your love life, but when reality intrudes on the 17th, you and your lover could disappoint each other.

LEO July 23-August 22 The best time to present a proposal is during the first three days when the dynamic Leo full moon locks others onto your wavelength. However, anticipate static from your mate when that manipulative relative or neighbor interferes with his plans at this time. The last two weeks could be hectic as Mars activates your interest in a new business venture or propels you into the political arena. The men in your life are more helpful than the women right now. *(Continued on page 148)*

Knowing who to lend an ear to is the mark of a SAVVY FASHION JEWELRY woman.

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Sable, Forêt and Black.

GERMAINE
MONTEIL

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HOROSCOPE

(Continued from page 144)

VIRGO August 23-September 22 In the first week, your partner's compassionate gesture might be rebuked by a member of your family. But around Valentine's Day, the weighty domestic situation you've faced during the past two years will be over at last. As stable Saturn and unpredictable Uranus move into Capricorn, you'll be able to handle the planets' contradictory messages with greater ease. Because the retrograde Mercury cycle affects your work habits, pay strict attention to details.

LIBRA September 23-October 22 Pity for the underdog could put you at odds with company executives the week of the 8th when your fair-minded Venus ruler moves into aggressive Aries and urges you to take action against injustices. Mid-month you might easily succumb to an impossibly romantic fantasy. Indeed, a person you meet at this time seems too good to be true. Younger relatives can be an excellent source of information this month, dropping tidbits from which you can profit in the future.

SCORPIO October 23-November 21 Sour grapes rather than sweet reason govern your actions this month. The Leo full moon in the first week goads you into turning a minor hassle with your parents or landlord into a federal case. And when your lover plans a special occasion in the second week, you could even spurn his attempts to divert you. In the last week, your Mars co-ruler meets Saturn and Uranus and forces you to choose between seething in silence or breaking free of a frustrating financial situation.

SAGITTARIUS November 22-December 21 For the first ten days you can ward off the chill emanating from your mother, who still can't manipulate you into doing what she thinks best; you'll even endure an uncomfortable social situation to save a shaky friendship. Mid-month, as the incompatible forces of Saturn and Uranus leave your sign, you'll feel you've been released from psychic bondage. At that time, Mars adds a much needed dose of passion to your love life. Mid-December birthdates, however, can't afford to be reckless on the 22nd.

CAPRICORN December 22-January 19 Your relationship with an artistic neighbor or classmate may cool while Venus is unfriendly for the first three weeks. Financial information you receive during this time can be quite advantageous to you next month, but until Mercury moves forward on the 22nd, you'd be wise to wait and see what develops. Capricorns born close to Christmas may find their life turned upside down when Uranus enters your sign on Valentine's Day; be particularly careful around fire and sharp objects in the last week. ▽

Elizabeth Arden
THE SALON

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FAMOUS-BARR
St. Louis, MO

Spring Style 1988
Luncheon, Fashion Show
& Seminar to benefit
The Boys Hope Charity
Thursday, February 25
12:00-1:30 pm
West County Store
Juvenile Diabetes
Friday, February 26
12:00-1:30 pm
Clayton Store
St. Louis Area Board
(AMC–Cancer Research Center,
St. Louis Council of Auxiliaries)
Saturday, February 27
12:00-1:30 pm
Downtown Store
(314) 436-7861

HIGBEE'S
Cleveland, OH

Higbee's & VOGUE present
VOGUESTYLE
Fashion Office
(216) 579-3332

HIRSHLEIFER'S
Manhasset, NY

"Spring/Summer 1988"
Fashion Presentation
Americana at Manhasset
(516) 627-3566

I. MAGNIN
San Francisco, CA

VOGUE Week
Union Square
(415) 362-2100 x2980

IVEY'S
Charlotte, NC

Tuesday, March 15
Ivey's South Park
(704) 365-3111 x509

IVEY'S
Orlando, FL

Wednesday, March 16
Thursday, March 17
Ivey's Winter Park
(305) 644-8511 x207

JACOBSON'S
Tampa, FL

Jacobson's & VOGUE present
SPRINGSTYLE '88
Luncheon & Fashion Show
to benefit the Tampa Ballet
Wednesday, February 24
12:00 pm
Hyatt Regency Hotel
Mary Anne Lee
(813) 251-0930

JOHN WANAMAKER
Philadelphia, PA

European & American Designer
Collections Spring '88
Wednesday, March 2
6:00 pm
Center City
Reservations Necessary
$15 per person
(215) 422-2945, M-F 10-5

JORDAN MARSH
Fort Lauderdale, FL

VOGUESTYLE Fashion Show
Friday, January 29
7:00 pm
Galleria Mall
(305) 565-3344 x200

JORDAN MARSH
Miami, FL

VOGUESTYLE Fashion Show
Saturday, January 30
2:00 pm
Dadeland Mall
(305) 666-6565 x200
Monday, February 1
1:00 pm
Omni International Mall
(305) 377-1911 x200

JORDAN MARSH
West Palm Beach, FL

VOGUESTYLE Fashion Show
Tuesday, February 2
7:00 pm
West Palm Beach Mall
(305) 683-4000 x200

LIBERTY HOUSE OF HAWAII
Honolulu, HI

Liberty House & VOGUE present
New Impressions in a
Fashion Show
Wednesday, January 27
11:00 am & 5:30 pm
Ala Moana Store
3rd Floor
Fashion Office
(808) 945-5146

L.S. AYRES
Indianapolis, IN

That Ayres Look: Spring '88"
Brunch & Fashion Show
to benefit the
North Group of the Indianapolis
Symphony Women's Committee
Thursday, March 3
9:00 am
Downtown Store
Nancy Hancock
(317) 262-2627

MARSHALL FIELD'S
Chicago, IL

1988 VOGUESTYLE
Fashion Show & Seminar
Thursday, February 25
7:00 pm
Oakbrook Store
Friday, February 26
1:00 pm
Old Orchard Store
(312) 781-4482

MONTALDO'S
Richmond, VA

Montaldo's & VOGUE present
VOGUESTYLE/SPRING 1988
Luncheon & Fashion Show
to benefit SCAN &
Parents Anonymous
Tuesday, February 23
10:15 am & 1:00 pm
Omni Richmond Hotel Ballroom
Caren Lambrinos, SCAN
(804) 780-3909

NAN DUSKIN
Baltimore, MD

Nan Duskin & VOGUE host
"Spring 1988" Fashion Show
Saturday, March 5
2:00 pm
Nan Duskin,
Village of Cross Keys
(301) 323-7800

NORDSTROM
Seattle, WA

VOGUESTYLE Fashion Show
Tuesday, March 15
7:00 pm
Downtown Seattle
Reservations Necessary
(206) 628-1490

ROBINSON'S
Costa Mesa, CA

Robinson's & VOGUE present a
"Spring '88" Fashion Presentation
Champagne Reception
Thursday, February 18
6:00 pm
Robinson's South Coast Plaza
(714) 432-1800 x601

ROBINSON'S
Woodland Hills, CA

Robinson's & VOGUE present
a "Spring '88"
Fashion Presentation & Seminar
Boxed Luncheon
Saturday, February 20
1:00 pm
Robinson's Woodland Hills
(818) 884-6360 x601

SAKOWITZ
Houston, TX

Sakowitz & VOGUE present
New Directions–Spring 1988
Thursday, February 11
7:00 pm
Saturday, February 13
11:00 am
Sakowitz Post Oak
(713) 888-3509

WOODWARD & LOTHROP
Washington, DC

Opening for Tribout
Designer Boutiques
Champagne Reception
& Fashion Show
Tuesday, March 1
7:00 pm
Metro Center Store
Debbie Miller/Brenda Keough
(202) 879-8750

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Time There Yrs / Mos /

☐ Own Home ☐ Rent

Previous Home Address | Yrs There

City | State | Zip Code

Nearest Relative or Friend Not Living With You

Street Address

City | State | Zip Code

Mother's Maiden Name

TYPE OF ACCOUNT(S) WANTED

☐ Personal Card ☐ Corporate Card

PLEASE TELL US ABOUT YOUR JOB

Employer or Firm Name | Self Employed ☐

Nature of Business | Position | Time There Yrs / Mos /

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Street, City, State, Zip

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Your Annual Salary $ per year

Other Income* $ per year

Total $ per year

*If there are other sources of income you would like us to consider, please list the income, source and person (Banker, CPA, Employer, etc.) whom we can call for confirmation. (Alimony, separate maintenance or child support need not be revealed if you do not wish to rely on it.)

Source of Other Income

Name for Verification

Phone (Area Code) ( )

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☐ Present ☐ Former ☐ None

Account Number

BILL TO: ☐ HOME ☐ OFFICE

Checking Account Number

Bank (Corporate Accounts Show Corporate Banks)

Bank Address (Street, City, State)

Type of Acct: ☐ Savings ☐ Money Market ☐ Other _____ | Account Number

Bank (Corporate Accounts Show Corporate Banks)

Bank Address (Street, City, State)

Major Credit Card | Account Number

Major/Other Credit Card | Account Number

Other Credit Card (Store, etc.) | Account Number

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Signature of Additional Applicant | Relationship | Date

Street Address

City | State | Zip Code

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By signing below, I ask that an account be opened for me and Card(s) issued as I request, and that you renew and replace them until I cancel, and I certify that I have read, meet and agree to all of the terms, conditions and disclosures on the reverse side of this application. I will be bound by the Agreement received with each Card unless I cut the Card in half and return both halves to you. I understand that I must provide all the information requested in this application and I verify the accuracy of such information. I understand that you may verify and exchange information on me and any additional applicants, including requesting reports from credit reporting agencies. I am aware that this information is used to determine my eligibility for the Card and that, if my application is approved, you may contact these sources to update this information at any time. If I ask whether or not a credit report was requested, you will tell me. If you receive a report, you will give me the name and address of the agency that furnished it. If this is a personal account, I agree, or if this is a corporate account, both I and the company agree, to be liable for all charges to the Basic and Additional Cards issued on my request.

X

Signature of Applicant (Please Do Not Print) | **Date**

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X

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DAYTON'S/HUDSON'S

BEAUTY Q&A

Makeup: perfect finish . . . waxing facts . . . winter skin toners

Q I've never gotten the knack of using translucent powder, although I love the "flawless" look that it gives skin. What's the secret?

A Careful application. "The biggest mistake women make when using translucent powder is overdoing it; it's best to start with very little—you can always add more," says Armand Vior, head of makeup, Studio Cosmyl, Coral Gables, FL. "After applying foundation, use a big brush to dust translucent powder over the face. To 'set' makeup, spritz the face lightly with water; when dry, use a clean brush to brush off excess powder."

The amount of powder you use may vary with the season: In winter, one light application over foundation may be enough. In summer, many women prefer to use translucent powder over bare skin, to combat excess oil, reapplying throughout the day as needed. "Women with dry skin, however, probably should avoid using translucent powder," says Nicholas Guercio, artistic director for Georgette Klinger, NYC.

Also important: using the right shade of powder for a woman's skin tone. "Pressed powder tends to look darker in the compact than it appears on the face," he says. "Loose powder is more color true." (New translucent powders to try: Christian Dior's Dual powder foundation; Oil Control loose powder by Maybelline; Estée Lauder's Demi-Matte powder.)

Another use for translucent powder: it can also be applied under lipstick to prevent lip color from "bleeding." Nicholas suggests: Over a thin layer of lip color add a layer of powder, applied with rolled cotton; follow up with a final gloss of lipstick.

Q What's the best kind of astringent to use in winter?

A "In winter, skin may be exposed to more irritants—cold temperatures, wind, dry air—than at other times of the year; and using an alcohol-based astringent can compound these effects, making skin feel chapped and itchy," says Patricia Engasser, M.D., associate clinical professor of dermatology, Stanford University School of Medicine. "I usually recommend that women use mild soap and water to cleanse skin, followed by an application of light moisturizer if skin feels dry."

Another alternative to astringent: using a "gentle" toner that contains no alcohol. (René Guinot's, for example, contains plant extracts.)

Q I love the clean result of waxing away hair. Is there any way that I can prepare my skin before waxing to lessen the discomfort?

A Waxing removes hair by "gripping" it at the roots—a method with fairly long-lasting results (four to six weeks before hair grows back fully). The procedure can be momentarily painful—especially for women with fair, sensitive skin or with thick, coarse hair for removal.

Tactics for minimizing discomfort? Suggests Eileen Harcourt, skin-care salon owner in Scarsdale, NY: Avoid taking hot, skin-sensitizing baths or showers before waxing. Don't apply oils or creams to soon-to-be-waxed skin. Instead, sprinkle plain, unscented powder on skin just before waxing to help the wax grip hair.

Taking an acetaminophen (e.g., Tylenol) tablet before waxing may help to reduce pain. "But don't take aspirin," warns Nia Terezakis, M.D., associate professor of dermatology at Tulane Medical School, New Orleans, LA. "Aspirin thins the blood slightly, making you more likely to bleed or bruise from waxing. Waxing is also not advisable for women who take the acne drug Accutane, which makes skin more likely to bruise and be easily irritated."

Waxing hair in small strips can minimize stinging. So can pulling skin taut in the opposite direction of the way the wax is pulled off. Any redness or swelling that results from waxing should last no longer than a day. To prevent further irritation, avoid going in the sun for twenty-four hours after waxing. Tweezing stray hairs as they grow back between waxes may extend the smooth results. (New option for legs and arms: Epilady hair remover uses electricity to remove hair beneath the skin surface; results last three to six weeks.)

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Wendy Wyland, U.S. diving champion.

NIKE

At Left

Shirt: Mini Airborne.
Pant: Stretch Short.

Above

Shirt: Print Logo Tee.
Pant: Women's Tight.

between us

Health in wedded bliss?. . .insiders' business tips . . .opportunity for authors. BY LORRAINE DAVIS

IN HER OWN WORDS...

"It's the women and the minority voters who will deliver Super Tuesday (Presidential primaries and caucuses on March 8); these are the same voters who provided the margin of victory in nine Senate races. But we need to transfer the political expertise we've developed on the national level to state and local elections. We need to train women to run for local offices to insure more wins at that level, for that is where it all starts." *—Irene Natividad, national chair of the National Women's Political Caucus, sponsors of workshops this month in Houston, Los Angeles, Atlanta, and Washington, DC*

"There are certain things we women absolutely have to do to succeed. You have got to take personal responsibility for your life. You have to be assertive. You have to be visible. In science, you would think that you could stay in a lab all by yourself. You can't do that; nobody's going to listen to you." *—Maureen Gillen Chan, supervisor of Polymer Stabilization Group, AT&T/Bell Laboratories, speaking at Barnard College Center for Research on Women*

THE VALUE OF MARRIAGE

"When women and men marry, they're in for multiple shocks to the system and bitter revelations," said poet-essayist Judith Viorst, speaking at New York Hospital-Cornell Medical Center's Women's Health Symposium, where the topic under discussion was how men affect women's health. "You may be in total agreement on some things—such as the pasta and wine at your favorite restaurant, war, peace, Yeats—and total disagreement on others—such as What's a comfortable room temperature?, What's a proper speed to drive on the New Jersey Turnpike?, and Is it a criminal offense to forget to enter checks in one's checkbook?" Recognizing the stressful ambivalences of wedded life ("You'll find yourself yearning for intimacy while thinking how lovely it would be to be alone"), Ms. Viorst gave it her endorsement: "I believe that marriage—which can be extremely hazardous to one's health—is still the best woman-man love relationship available.
I hope my sons will know the hard-won comforts of married love."

40,000 WINNERS

More than forty thousand women now have been propelled toward success in their own businesses by NYC-based American Women's Economic Development Corporation, the nonprofit brainchild of Beatrice A. Fitzpatrick that provides training, counseling, and support services to female entrepreneurs. On February 20, AWED will hold its Eighth National Conference for Women in the Businesses of Fashion, Beauty, Fitness, Food, and Home Fashion—an all-day all-out effort that includes speeches, luncheon, and a choice of workshops—with stellar panelists—from a wide-ranging list that deals not only with starting a business but with topics for established bosses ("Taking the Fear Out of Managing People"), or for corporate managers ("When To Make a Career Change and How To Do It").

Reservations for the conference, co-sponsored by the New York State Department of Commerce and the New York City Mayor's Office of Business Development, can be made by calling 1-800-222-AWED (in New York City, 212-692-9100; in New York State, 1-800-442-AWED) or you can write AWED, 60 East Forty-second Street, NYC 10165.

WRITERS' REWARD

An account of the life of Lina Heydrich, widow of an SS officer in Nazi Germany, won the first $3000 PEN/Jerard Fund Award last year for Nancy Dougherty; her book, *The Hangman's Wife*, is under contract to Alfred A. Knopf. Now, February 15 is the deadline for submission of a literary work-in-progress (two copies of not more than fifty pages) for the 1988 contest to honor a woman writer of nonfiction. The works will be judged by a panel of five American writers of nonfiction, three of whom will be women.

Elise Jerard, a New Yorker who was a passionate worker for environmental and women's issues and an amateur writer during her lifetime, established the trust that supports the award. Specifics: call John Morrone, 212-334-1660; PEN American Center, 568 Broadway, NYC 10012.

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. . . how natural is "natural"? . . .
short takes on short hair . . . diet.
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Reds ahead

Ever eavesdrop on a conversation among redheads? As if in their own—elite—society, they'll admit only among themselves their unquestionable superiority over people with any other color hair. In part, because reds are in a distinct minority: According to Clairol, only 6 percent of all Americans have naturally red hair. But they're also, often, more-than-visible: red head-turners this year range from comedienne/movie star Bette Midler to England's feisty Duchess of York, the former Sarah Ferguson, to the coppery charm of Molly Ringwald.

The news in improved-on reds? New hair tints for spring turn up in warmer chestnuts, cognacs, heightened rose-golds. Highlights may come from only a top coppery layer—or from new multiple-tone applications. According to color pros, red is requested more and more often by women. Says Constance Hartnett, Glemby color director at the New York City salon of Henri Bendel, "We're seeing more natural, cooler tones now instead of the eggplants and burgundies of the past. The effects are clearer, prettier." The secret, she continues, is to bring up natural red tones ("everyone has them")—using titian highlights on blond or light-brown hair, hennas for darker colors. Since red pigments fade faster than any others, she suggests "a weekly rinse of camomile tea or a few granules of henna mixed with hot water for maintenance"—a great way to show one's true colors. *("Images" continued on page 166)*

Red—ahead of the game: left, Molly Ringwald—upstart actress, standout redhead.

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beauty now

Arms... and the woman

With the recent emphasis on shorter skirt lengths and a long expanse of bare leg, there's also renewed focus on upper-body bareness, toned arms and shoulders. Small dresses—for day, for dinner—come cut to expose a sleek upper arm (*below*, one version from London's Jasper Conran), or with an off-the-shoulder neckline to reveal shoulders, a long neck.

Not surprisingly, instructors in the gym are incorporating hand weights into routines; there's more use of rowing machines, even "arms only" ergometers. Still the best exercise for upper arms? "The push-up," says Sean Kelleher, head trainer at Radu's Physical Culture, Inc., NYC. "Done correctly—with spine straight, head and neck up, weight forward—push-ups tone the entire arm and shoulders and help 'lift' the chest." Better yet, they can be done anywhere. A good idea: Start with ten each day, gradually build up to twenty.

With spring's sleevelessness, broad necklines, and unusually shaped cut-outs, even safe tanning routines are apt to change: with more emphasis on upper-body tanning, on allover healthy color that's even, SPF-protected, and kept to little more than a light tint. Bronzers help fill in tan lines. To smooth away rough skin, moisturize, there's a booming business in body creams and lotions—some new versions with the added "perk" of a favorite scent (La Nuit De Rabanne, Liz Claiborne, Gloria Vanderbilt).

PROOF is the word to watch in cosmetics. The context, in this case: products that offer built-in performance "guarantees." As in "wear-proof," the promise of Clarion's Color Harmonies eye shadow kits. Each shade has been formulated to resist fading, flaking and creasing for up to eight hours of wear. . . . More "proof" in action shows up with Sportsproof, a new cream created by a plastic surgeon to shield skin from all aging and damaging environmental stresses through any outdoor workout.

Instant "health": In terms of makeup, that may mean rethinking the idea that "blush" is synonymous with "pink." Today, the best blushers come in skin-heightening tones of beige, burnished tans (e.g., Prescriptives Colorations). Often, a single compact (such as Shiseido's) holds two or three shade gradations. "Use the lightest shade over darker ones to blend and soften the color," says NYC makeup expert Lydia Snyder. "Or use darker shades on cheeks, a lighter one to highlight chin or forehead." The best brush, says Snyder, comes big—bigger—and with rounded sable-hair bristles. It's often found, now, in an amusing, bold color. (*Above*, Karl Lagerfeld's runway version of this favorite beauty "accessory.")

("Images" continued on page 168)

Basis Soap is specially created to cleanse all delicate facial skin.

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BEAUTY WATCH

High finance and femininity: Nancy Hall taps into the dollars, cents, and modern sense of cosmetics

Facts, figures, the right cosmetic finishes and healthful foods—top to bottom: essential elements in Nancy Hall's workday

Some people spend years wondering what would have happened had they turned left instead of right on their roads to success. At twenty-six, with a promising career as a beauty editor, Nancy Hall took the left. Now, six years later, she's one of the leading cosmetics financial analysts on Wall Street.

Not that she knew where the detour would lead when she quit her job on a magazine and entered the Wharton School. "I didn't even know what a financial analyst was then." The goal was to "marry" her creative talents with her growing interest in the business side of beauty.

As vice president in the research division of Smith Barney, Harris Upham & Co., Inc., Nancy spends days—and nights, often—researching cosmetics companies, analyzing their positions and earnings growth potential in the marketplace, recommending the buying and selling of cosmetics stocks to an impressive roster of clients. She's in her office by 7:30 most mornings, having already read *The New York Times* and *The Wall Street Journal*. "It's not all numbers-crunching. It's incredibly creative. The competition is tough and you're always trying to 'scoop a story,' come up with a unique point of view."

Not being entrenched in Wall Street rules from the beginning has allowed her to experiment, be more distinctive, she says—not only in her approach to the job but with her way of dressing as well. "The benefit of dealing with cosmetics is that it's okay to be a little glamorous, to wear a suit with a shorter skirt. I like that. I can be as feminine as I want."

Cosmetics are as much a personal passion as a profession—something to investigate, experiment with, enjoy as pleasure. To save time, Nancy Hall may leave her Manhattan apartment with just a base of foundation, add more makeup in the taxicab or at her desk during the day. A bottle of clear nail polish and cuticle cream are standard "tools" by her office computer.

Being prepared is the only way to keep on top of things. Since a day's schedule can change at a moment's notice, take her anywhere in the country, her handbag is always equipped with "essentials"—makeup, toothbrush, contact lens solution. For travel, carry-on-luggage-only is routine. Her favorite treat: a manicure. "It's the best cure for stress I know."

("Images" continued on page 175)

Two givens for a tight schedule: easy clothes, carry-on luggage only

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hair now

Taking a fresh view on short hair—soft, clearly defined, definitely more feminine.

SHORT TAKES

Assured style: cropped cuts, a softer stance

On an era, often, of long hair, some of the best looks around, contrarily, are short ones. But, much like long hair, short hair too has changed. Modern alternatives, says NYC salon owner Bruno Dessange: "Softer, with gentle waves. The harsh spikes of past seasons have been replaced with looser, more relaxed looks." The best cuts take advantage of natural curls, or create them with a perm set on large rollers. For straight hair, "I like it very short in back, longer in front, allowing bangs to fall seductively over one eye," says Dessange.

At La Coupe salon, NYC, hairstyling pro Rosario Acquista "crops the back very close to the head, so it seems as if it's pulled back in a chignon." Finger waves create softer sides; front pieces are lifted slightly—or extremely, pompadour style—for additional interest.

Key to the short update: natural shine for day, achieved by keeping use of styling aids to a minimum. Night is the time for a touch of mousse or gel. "The emphasis is on movement," says hairstylist Trevor Sorbie. "Movement, texture and a polished finish have become important in a brand new way." To achieve these effects, he applies the mousse or gel and then blow-dries hair with a diffuser, "directing" strands with his hands. The idea: "To 'set' a style without sacrificing the soft, natural feel of hair."

Experts agree that revised methods of haircoloring are necessary for shorter looks, too. "Dimension" is the word that shows up most frequently, with gradations of "real" colors being used for more depth and, again, movement. Regular conditioning is a must.

What keeps a short style looking new: "Varying it slightly every time you have it cut," says Rosario, who takes hairstyling cues from fashion. "Maybe that's reshaping the bangs or having a body wave. Many women who look best in a shorter length start growing it out simply because they're bored with the same cut over and over. But even a tiny change can make a big difference." *("Images" continued on page 178)*

ELLEN VON UNWERTH Hair Debbie Horgan for Daniel Galvin, London Makeup Frances Hathaway for Bumble & Bumble/M A C Cosmetics

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hair tips

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beauty now

safe skin

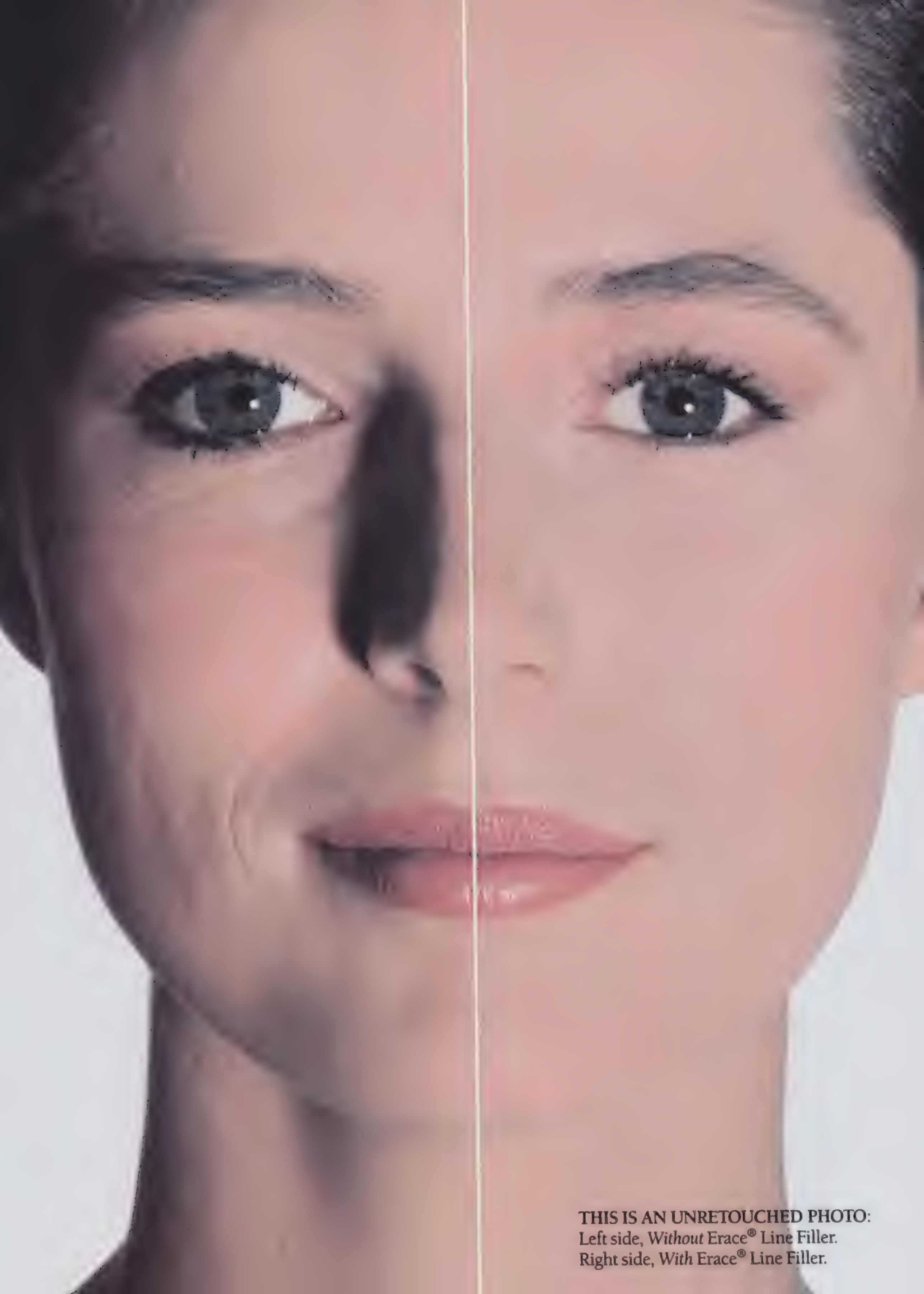
Set for a warm-weather escape? For a better—i.e., healthier, easier—vacation, plan ahead, take skin care seriously. "The drastic change from dry, cold winter air (and indoor heat) to high temperatures and humidity is extremely harsh on body and face," explains Lia Schorr of Lia Schorr Skincare, NYC. "It's best to prep skin, get it into top condition before you go."…Wax bikini line and other areas at least three to five days before you go to allow any resulting redness or sensitivity to subside in time….According to Christiana, a skin pro at New York City's Christiana & Carmen Beauty Center, "Starting with clean pores and a fresher surface will help prevent mid-vacation breakouts and other problems." That might translate as a pre-trip dermatologist visit or a deep-cleansing facial….Wise packing: Include a stronger face cleanser than normal, since tropical conditions tend to stimulate sebaceous glands. Replace hotel soaps, perfumed and often irritating, with your regular body soap. Many come in travel sizes.

The French manicure—a current favorite finish for nails—is showing up in fresh, new versions. To replace clear glaze (applied over whitened tips), manicurists are suggesting soft, see-through tints—some in opalescent formulations—for a hint of color while maintaining the "natural" effect. "Colors" range from palest pinks (as in Cicada #110 from Dior Cigale) to bare golds (a good one, Gold Dust from Brucci). Other top "transparents" now: Lancôme's Scotch Mist, Creme L'Oréal Sweet Lilac….Another new take on the French method? Brilliant red polish offset with white "ends," perfected by Brazilian manicurist Mara at The Regency Hotel in New York City.

look good…feel better

More and more, experts acknowledge the importance of emotional well-being in assuring recovery from a surgical procedure or physical illness. "Well-being" encompasses appearance. This is the impetus behind "Look Good…Feel Better," a joint venture now being developed by the Cosmetic, Toiletry and Fragrance Association Foundation (CTFA) and the American Cancer Society. The idea is to provide cancer patients—especially women—with expert beauty advice to counter side effects of radiation and chemotherapy treatments. To be included: ways to mask hair loss, "lift" skin tone, adjust makeup. The program should go into operation early this year—ultimately to boost spirits as well as appearance.
("Images" continued on page 182)

PATRICK DEMARCHELIER Details lost pages



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energy/exercise:
political resolution

They've just come out of a year in which their lives—and those of their families, friends, and colleagues—have been placed under the microscope of public and press. During 1988, they face the additional, energy-depleting demands of an election year, of constant travel and nightly political banquets. If there is any group who needs a resolute approach to maintain fitness and energy, it's today's women in the world of politics.

Exercise is Tipper Gore's strategy for making it through '88. As the wife of Democratic presidential candidate Senator Albert Gore, Jr., of Tennessee, she has put the majority of her personal interests on hold for campaigning. "But I'm determined to increase my jogging from two miles a day to four." This year, Tipper Gore turns forty.

The Gore family (including Karenna, fourteen, Kristin, ten, Sarah, nine, and five-year-old Albert III) has always tackled sports and outdoor activities together, but "These days, we often find we're on our own. Sometimes I'm out there jogging around the neighborhood before sunrise. And I know everyone else is squeezing in their workouts at odd hours, as well." What is still a family "tradition" is keeping healthy eating habits. "I always keep a big bowl of fresh fruit in the house. And you'll usually find I have an apple or some carrot sticks in my purse for a midday snack."

"If there's one lesson I've learned about keeping myself in top form," says Wanda Baucus, whose husband is Montana Senator Max Baucus, "it's to maintain my autonomy and not push my own interests aside." An artist, Ph.D., and former faculty member at Harvard, she extends her focus far beyond politics. "I've discovered that the secret is to be able to say 'no' to the many pressures brought to bear on people in political life. But it's not easy."

In Washington, DC, art "energizes me, allows me to keep all systems on 'go.'" For traveling, "I find exercise is key. I used to think I couldn't work out when we traveled, that it inconvenienced others. Now I have resolved to never plan a trip unless exercise is scheduled in at the beginning."

Her other ingredient for well-being? "A sense of playfulness. It comes with not taking political life too seriously."

It also comes from organization and a fierce determination to keep a life that's balanced. Republican leader of Wisconsin's State Senate Susan Engeleiter, for her upcoming U.S. Senate campaign, has set a five-part plan to keep her personal life in order. "I'm intent upon maintaining my sense of humor. There are lots of ups and downs that come with running for office."

There's also spending time with her young son and daughter, getting more exercise than usual, going out to eat—alone—with her husband, staying in touch with nonpolitical friends. As an afterthought, Susan Engeleiter adds, "My appearance. I'm much more acutely aware of how important it is these days. I've actually scheduled regular haircuts into my campaign calendar so I don't leave them to the last minute."

"When I first started in government sixteen years ago," says Vermont Governor Madeleine Kunin, "image and so-called beauty were much more of a woman's issue. I can remember occasions when I'd give a highly intellectual speech and someone would come up to me afterward and comment, 'Oh, I love your hair.' "

In '88, a gubernatorial re-election year, she says, an appealing appearance is as much a strong point for men as for women. "So one has to take it seriously. I make hair appointments for 7:15 in the morning to be sure they're not missed. And I belong to a health club, though I admit I think about getting there a lot more often than I visit." Mostly, Governor Kunin contends, "I rely on experience as my personal support system. I've resolved to be myself and trust my own judgment."

Then, there's the energy of the campaign itself. An architectural historian when she's not politicking, Elizabeth Moynihan this year is managing reelection for her husband, New York's Senator Patrick Moynihan. While she claims her only beauty tips are to "drink plenty of Saratoga water" and "keep my fingers crossed that I don't get a run in my pantyhose during a public appearance," Elizabeth Moynihan insists, "My total resolve this year is to win the campaign." That kind of determination may be the energy answer.

DENIS PITEL Hair, Ezel for Bumble & Bumble

"natural" or not

A noticeable spring trend, say makeup experts, is to a natural look. The question is: How natural is "natural"? Is it mascara only? "That's not realistic," says NYC pro Margaret Avery. "Most women don't have perfect skin tone to carry it off." Her idea of a "natural" minimum starts with a concealer to cover flaws. (Two of the newest: Allercreme's, for sensitive skin; Custom Blends, for Black women.) "Blend it with fingertips to get undetectable coverage." Better yet: begin with an allover sheer layer of base. Two Avery likes best are Guerlain (Teint Eclat Foundation), and Chanel (new, Teint Crème Luxury Creme Makeup).

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'That's some head Rita'

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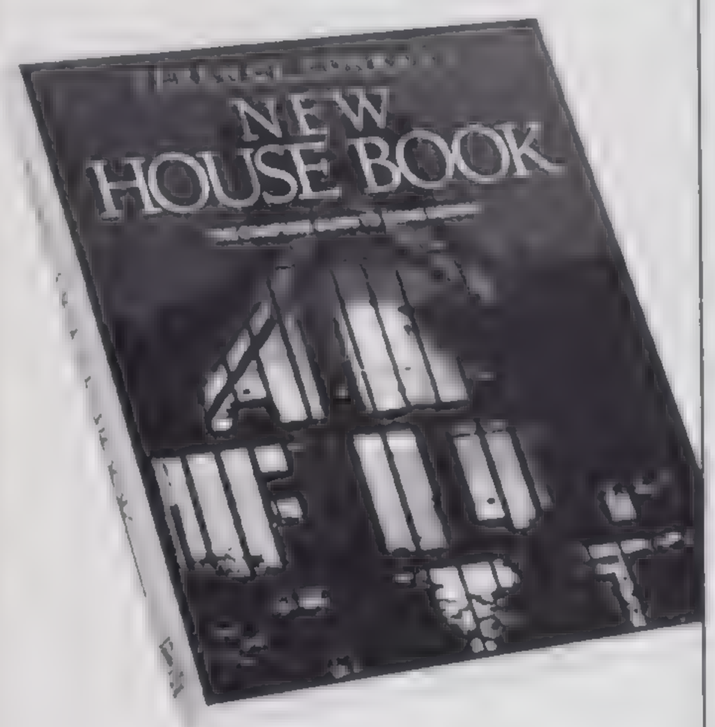

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WHERE TO PUT YOUR IRA NOW

The stock market is a scary place today; but after the dizzying profits of early '87, the more modest returns available from security-oriented investments may no longer satisfy. As a result, people who were busy scraping together every spare penny they could invest just six months ago may find themselves succumbing to lassitude just as this year's Individual Retirement Account season is upon us. Although tax reform ended the IRA tax deduction for many investors, one's profits still compound tax-deferred until they are withdrawn at retirement. Carole C. Phillips, Ph.D., executive director of the nonprofit Women's Financial Center in Philadelphia and author, most recently, of "The New Money Workbook for Women" (Brick House), suggests that investors continue to contribute to IRAs. "I am recommending that my clients put their IRA money in zero-coupon U.S. government bonds," she said in a December interview. "Zeroes" are sold at a discount to their face value and, instead of generating periodic interest payments, grow in value until they mature. For those who prefer a more flexible investment for their IRAs, Phillips recommends six-month bank certificates of deposit or Ginnie Mae funds, which invest in government-guaranteed mortgage securities that provide slightly higher yields—as well as some increased risk. "But I am also advising clients to keep more cash than they ordinarily would in money-market funds," she says. "That way, they have the ability to take advantage of new opportunities."

CREDIT CARDS: SWEET CHARITY

Every time you dine out on your MasterCard, a few cents could be donated to the American Heart Association or Mothers Against Drunk Driving. When you buy a blouse with your Visa, a small gift could go to the U.S. Olympic Committee or New York City's 92nd Street Y. These days, charity is the hottest credit-card marketing gimmick, offering people a guilt-free way to consume conspicuously with plastic.

The fad began with Working Assets, a "socially responsible" financial services company that began issuing Visa cards in 1986. Each time a shopper used the card, Working Assets donated a nickel to a nonprofit group working for peace, human rights, the environment, or aid to the hungry. That year, Working Assets issued over seventeen thousand cards.

One has to wonder, though, what these cardholders are really giving. According to Donald Badders, president of the National Foundation for Consumer Credit, charitable credit users typically donate only about one-half of one percent of the money they spend, plus a portion of their annual fee. From the recipient's point of view, though, a few pennies from many people can add up.

Cardholders who are attracted by the idea of shopping for a cause should not neglect to check the terms of the loan agreement, Badders says. Like conventional cards, charitable cards may charge interest as high as 19.8 percent annually. Two that don't: the Working Assets Women's Visa, which donates to women's groups (800/522-7759), charges 17.5 percent; and the Dollar Dry Dock Vietnam Veterans of America Visa (800/338-8387) charges 16.8 percent.

HOW TO BUY A "T-BILL"

In shaky times, the safest investment, by most experts' estimation, is a Treasury bill, a short-term loan to the United States government. Through a new system called Treasury Direct, individuals with $10,000 to invest (the minimum one can spend) can easily buy the bills directly from the government at no charge.

Each week, the government auctions off "T-bills" with three-month and six-month terms; twelve-month bills are auctioned monthly. Most are bought by major financial institutions. Individuals can tender "noncompetitive bids," which means that their bills will yield the average interest of all the bills sold at auction. Instead of literally paying interest, T-bills are sold at a discount from their face value; this discount is exempt from state and local taxes.

To use Treasury Direct, an investor simply sends a certified check to the nearest branch of the Federal Reserve Bank along with an application for a noncompetitive bid. Once you buy the bill, the government electronically credits your bank account with the discount. Applications for Treasury Direct accounts are available at Federal Reserve Banks, or by writing to the Bureau of the Public Debt, Washington DC 20239-3703.

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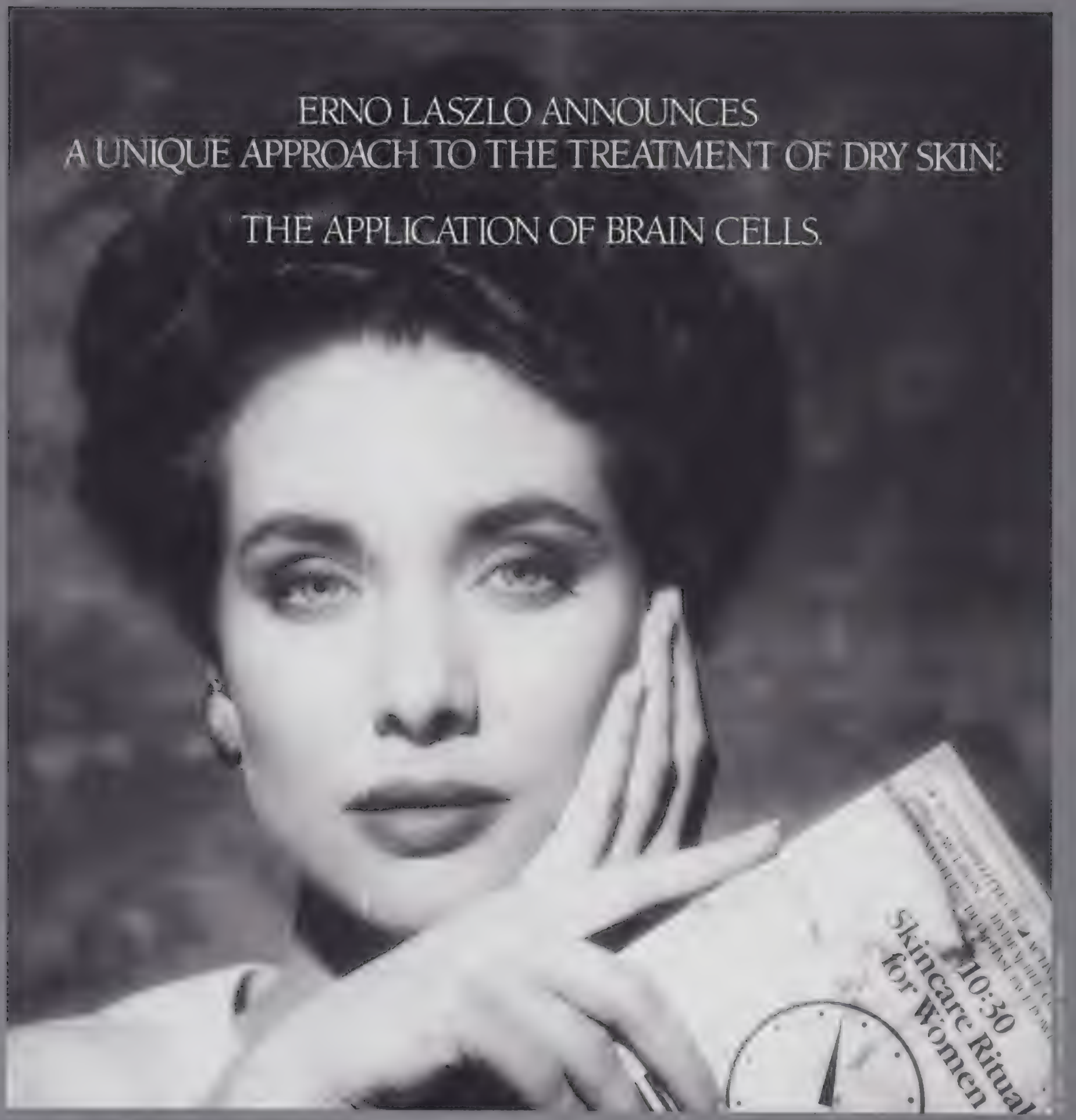

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MEDICINE

THE TROUBLE WITH HIGH-TECH PREGNANCY

How successful, really, are *in vitro* fertilization and other new techniques?

BY ANDREA BOROFF EAGAN

As recently as ten years ago, after a year or two of treatment for infertility, a woman who had not become pregnant had to face the facts: infertility meant either adoption or life without children. Today, it seems that there is always another treatment, a new technique, something else to be tried. Hope never quite dies, and the infertile can find themselves running on a treadmill that can take them across the country, even across the world, to wind up nowhere at all. *In vitro* fertilization, artificial hormones, surrogate wombs, microfertilization, and other highly publicized treatments are offered to the desperate, at great cost and with only a relatively small chance of success.

The first baby conceived by *in vitro* fertilization was born in England in 1978; the first American "test-tube baby" was born in Norfolk, Virginia, in 1981. Since then, about a thousand babies conceived by *in vitro* fertilization (IVF) have been born in the United States. Yet even a well-established technique like this one fails much more often than it succeeds, and the newer techniques are even trickier.

IVF is a complex and delicate procedure. First, the woman is given drugs to stimulate the ovaries to produce large numbers of eggs. Once mature, these are retrieved from the ovary, mixed with sperm in a dish, and then incubated. If the ova are fertilized, the resulting embryos are transferred into the woman's uterus, where they may implant.

The procedure can fail at any stage: The ovaries may not respond to drug stimulation and fail to produce any ova, or the doctor may be unable to retrieve those that are produced. Sometimes, no eggs become fertilized in the dish. Often, transferred embryos do not implant. And, when implantation does take place, at least one-third of the resulting pregnancies end in miscarriage.

At the best IVF centers, a couple beginning treatment has only a 10 percent chance of coming home with a baby. At some IVF centers, the chances are about 0 percent. Nonetheless, even honest doctors in good programs claim "success rates" for IVF of 25 to 30 percent. The reason for this self-serving discrepancy is that doctors who practice IVF calculate their success rates by counting the number of pregnancies achieved over the number of embryos transferred. But embryo transfer is the fourth step in the *in vitro* process, and, according to a study at the oldest U.S. IVF program, no more than 60 percent of those who start treatment even get that far. Of that 60 percent, then, 25 percent—or about fifteen women out of a hundred—will have a positive early pregnancy test. Of those fifteen, at least 30 percent will miscarry, leaving no more than ten women who will give birth to a live baby. (The miscarriage rate for conventionally achieved pregnancies is approximately 15 to 20 percent.)

The figures above apply only to four or perhaps five of the best centers in the United States. "More than half of all the IVF babies born come from fewer than a half-dozen programs, and at least half the IVF centers in the United States have produced no babies at all," said Geoffrey Sher, M.D., medical director of the Pacific Fertility Center in San Francisco. Spokespersons for some of the less successful centers, if asked about success rates, quote vague national statistics or claim for themselves the numbers achieved by their betters; however, no actual national statistics exist. There have been two studies, one Australian, the other European; and the American Fertility Society is planning a United States registry of *in vitro* clinics to collect statistics. However, clinics would join the registry voluntarily, and thus far no figures have been reported.

The IVF procedure was developed primarily for women with blocked Fallopian tubes, but it is now offered as a treatment for a number of other conditions, among them endometriosis, "male factor" (poor sperm quantity or *(Continued on page 190)*

Andrea Boroff Eagan *is a writer who specializes in health, medicine, and reproductive issues.*

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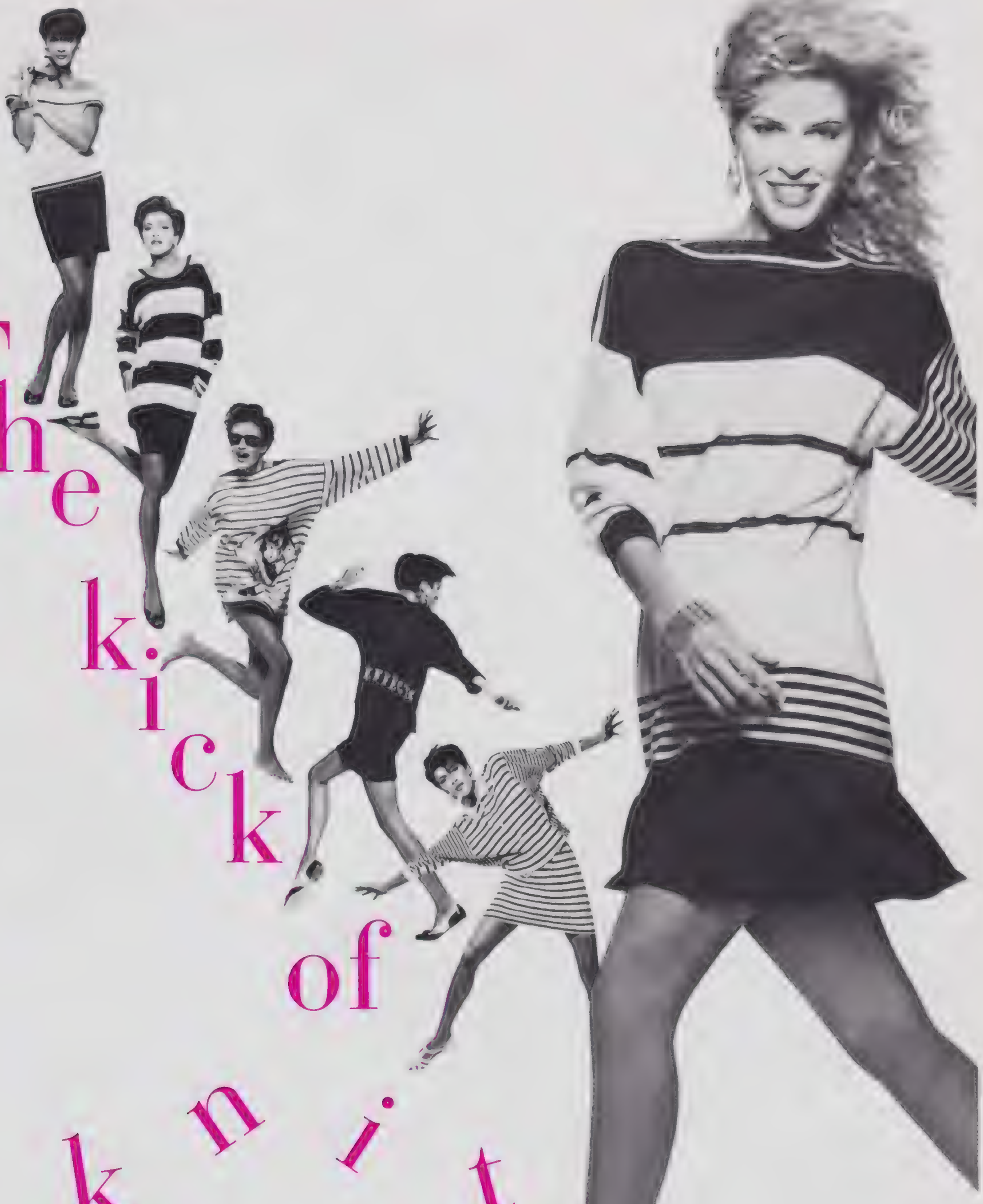

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HIGH-TECH PREGNANCY

(Continued from page 188)

quality), and infertility of unknown origin. Among couples with these problems, IVF is even less likely to succeed than it is among women with blocked tubes.

Women who have at least one good Fallopian tube but are nonetheless infertile can try a newer procedure called GIFT (Gamete Intra-Fallopian Transfer). With GIFT, after the ovaries are artificially stimulated to produce several eggs, the eggs are retrieved, mixed with sperm, and injected directly into the Fallopian tube, where they may be fertilized. In well-established GIFT programs, the pregnancy rate is about 37 percent for women with infertility of unknown origin, and the miscarriage rate about 22 percent.

GIFT practitioners calculate their pregnancy rates as a percentage of those patients whose eggs are successfully retrieved. If the same rate of egg stimulation and retrieval (70 percent) applies as in IVF, the live baby rate for GIFT is probably about 20 percent of those who begin treatment—considerably better than the rate for IVF. Some critics, however, have suggested that GIFT's high success rates include some number of spontaneous pregnancies. After all, infertile couples under treatment do have intercourse, the men typically have normal sperm, and the women, who have at least one open Fallopian tube, have had their ovaries hormonally stimulated.

Other techniques, newer and more experimental than IVF and GIFT, offer far lower rates of success. Some of the new techniques are variations on GIFT—instead of being injected into the Fallopian tubes, the mixed eggs and sperm are placed into the body cavity near the tubes. Others are new variations on artificial insemination. Among the new treatments are several procedures, each with its own acronym—POST (Peritoneal Oocyte-Sperm Transfer), DIPI (Direct Intraperitoneal Insemination), TIPI (Transvaginal Intraperitoneal Insemination), TITI (Transfimbrial Intratubal Insemination), and CULAID (Cul-de-sac Artificial Insemination Detour)—in which, after the ovaries have been hormonally stimulated to superovulate, sperm are injected in various spots near the ovaries. Most of these techniques have been attempted on no more than a handful of patients, and few have produced any babies. "We must warn our patients," said Michael Soules, M.D., director of the Division of Reproductive Medicine at the University of Washington, "not to be gulled into experiments."

One woman described how she happened into an experiment: "We had all but decided to go to Los Angeles for *in vitro*, when my gynecologist mentioned that someone at the university here had a new technique, and why didn't we go see him first. So we did. Everyone was very nice and very encouraging. They said they had a 16 percent success rate, but it was a lot less stressful than IVF. The treatment didn't cost any less, but we didn't have to travel or pay for hotels and restaurants for two weeks and all the rest, so we were persuaded to try it. After it was all over—I didn't get pregnant—I found out that they had a 16 percent success rate because they had tried this thing on *six* women, and *one* had gotten pregnant!"

Treatment for infertility often involves third persons—when donor sperm are used for artificial insemination, for example. Recent features on national television and in several magazines have publicized surrogate womb—as opposed to surrogate mother—procedures. Here, a woman who does not have a uterus or who does not want to be pregnant can have eggs removed from her ovaries, fertilized with her husband's sperm, then implanted into the womb of another woman, who, presumably, will carry the baby to term and return it to its biological parents. Despite the hype, fewer than five babies have been born so far using this technique.

> "We must warn our patients," one specialist said, "not to be gulled into experiments"

In the reverse of the surrogate-womb technique, a woman can donate her eggs to be fertilized and then implanted in the womb of a woman who has no ovaries or who is afraid to risk passing on a genetic disease she carries. The egg donor can have her eggs "harvested" by the same methods used in ordinary IVF.

Microfertilization, the injection of a single sperm into an egg, is a technique that its developers believe may solve the problem of low sperm count. Thus far, the only successful microfertilizations have been accomplished in animals, but clinical trials are underway in humans. No human pregnancies have been reported so far. With microfertilization, the difficulties of IVF remain, since the egg, once fertilized, must still be transferred and implanted in the womb.

The trouble with all these techniques—leaving aside the ethical and legal problems they raise, and the possibility for social complications later in life for all concerned—is that they simply don't work. Since success depends on an exquisite synchronization of the donor's and recipient's cycles and on a host of other, ill-understood factors, the techniques all have the possibilities for failure of *(Continued on page 196)*

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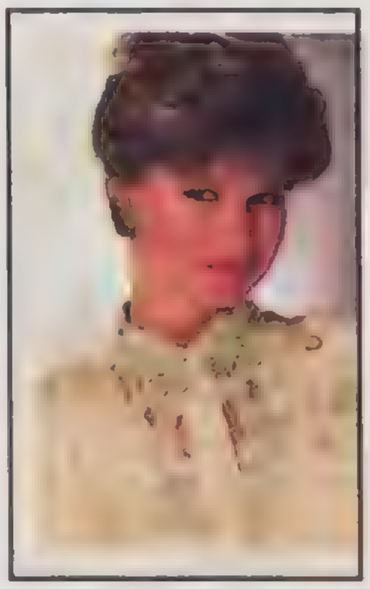

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114 Neiman-Marcus

115 Marshall Field's Expressed

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116 Voyages

119 FreeStyle

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125 Cat's Pyjamas

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123 Function Junction

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129 Pineapple Grove

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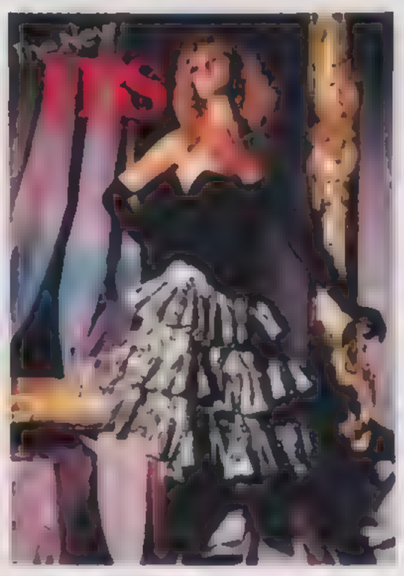

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143 Sophisticated Intimates

132 North Beach Leather

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138 Men America

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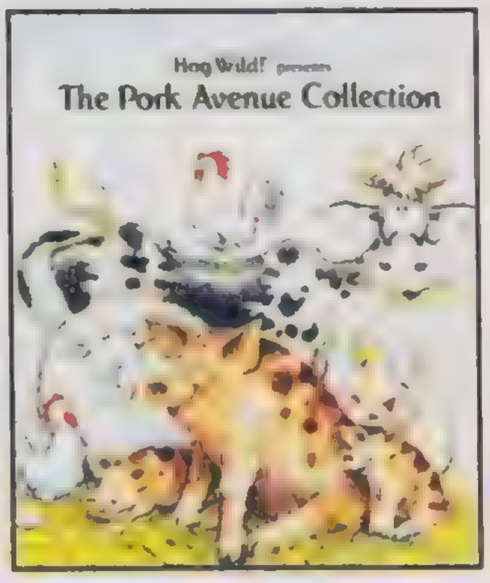

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133 Bear-In-Mind

136 Shop The World By Mail

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142 Crate & Barrel

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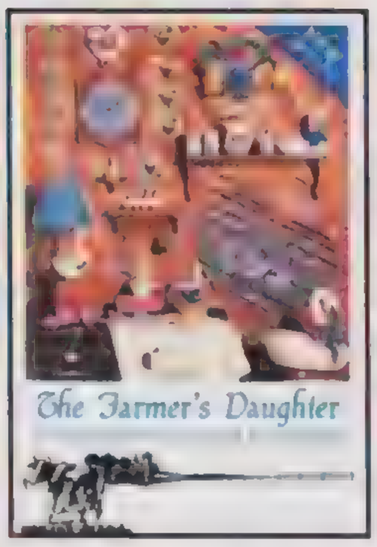
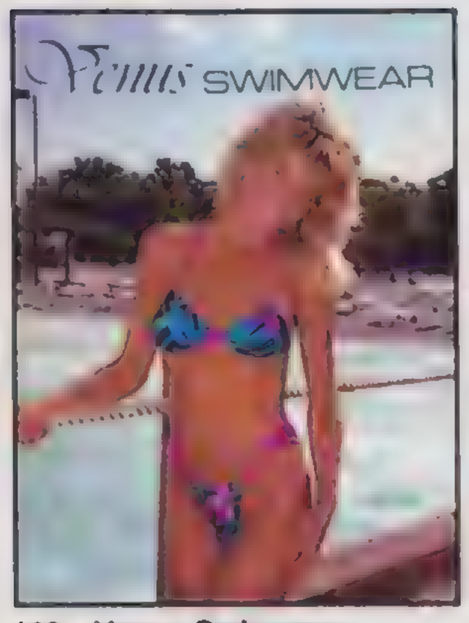


154 The Farmer's Daughter

156 Abercrombie & Fitch



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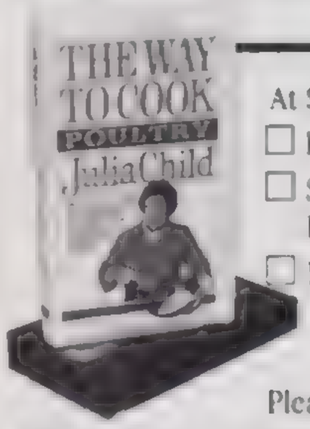

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HIGH-TECH PREGNANCY

(Continued from page 190)

IVF and then some. Medical questions, too, such as the long-term effects of the hormones used in these procedures on mothers and babies, remain.

"We have most certainly hit a plateau in IVF," said Dr. Soules, "and it is uncertain whether we can improve our success rates." Those seeking IVF would be best served by honesty from the programs, a national registry identifying success rates clinic by clinic, insurance coverage, and public funding for those who don't have thousands of dollars in cash to pay out.

The low success rates for IVF would perhaps be less scandalous if the procedures were presented as experimental, if patients were fully informed of the risks and benefits and expected results, and if it didn't cost so much. The usual price for IVF is about $5000 per cycle of treatment—whether or not the treatment succeeds—and is, because

In vitro's low success rates would be less scandalous if it didn't cost so much

of its experimental nature, rarely covered by insurance. In response to a class action suit, the California-based Kaiser Permanente health plan has reimbursed some of its members for IVF treatment.

In one recent Canadian study, couples who were eligible for an IVF program were divided into two groups. One group was taken into treatment immediately; the other had to wait six months before treatment. The pregnancy rate was higher in the group who weren't treated. And in another study, reported at the recent meeting of the American Fertility Society, 13.9 percent of patients became pregnant during an IVF cycle, and 11.3 percent of the patients who entered the same treatment cycle but did not conceive became pregnant—spontaneously—within the next two years.

No matter what the cause of a couple's infertility—unless the woman has no ovaries or no uterus—there is always some rate of spontaneous pregnancy. According to a recent issue of the American Fertility Society's journal, *Fertility and Sterility*, 34 percent of couples who have been unable to conceive for two years will conceive within the six months following only a basic investigation and no treatment. Another analysis projects that 38 percent of couples who have not conceived in four years will conceive, without treatment, in the fifth year. For those willing to do anything for a baby, doing nothing may be the best course of all. ▽

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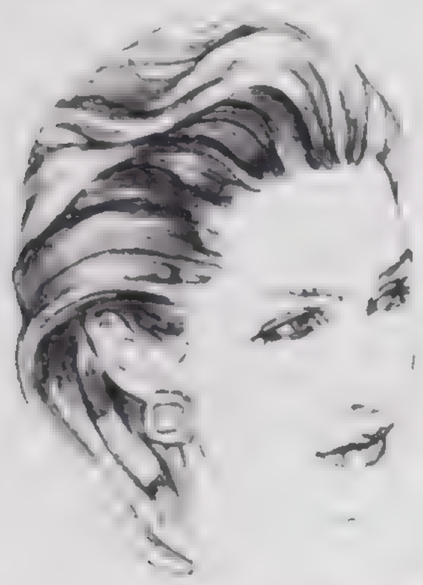
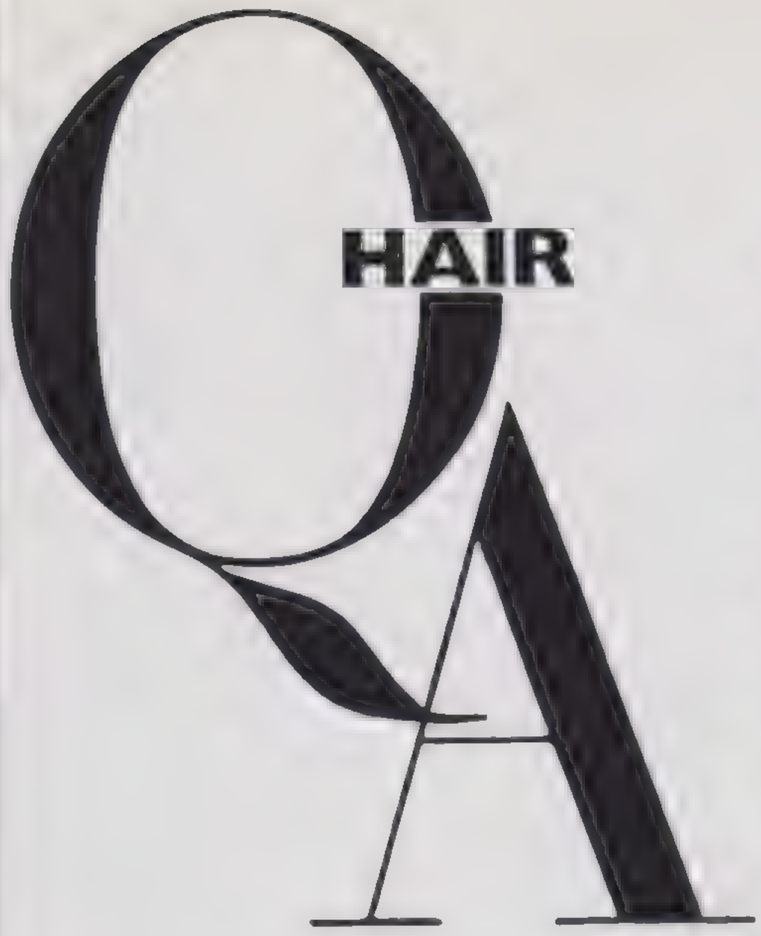
FOR SOFT, SILKY ELEGANCE. Massage Mink Difference Mousse throughout wet hair. Blow-dry up, away from face, until slightly damp. Direct hair over forehead with fingers and sculpt into shape with Mink Difference Gel. Hold it in place with Mink Difference Hair Spray.



FOR SOFT, SILKY GLAMOUR. Use Mink Difference Liquid Stylizer on wet hair and comb into place. Blow-dry with round brush, directing dryer to base of hair for shape and fullness. Apply Mink Difference Gel at roots, for added height. Spritz on Mink Difference Hair Spray all over, for a soft hold that lasts all day.

FOR SOFT, SILKY ROMANCE. Apply Mink Difference Mousse for body and fullness. While blow-drying, finger-fluff hair to achieve an airy look. When dry, use Mink Difference Gel and fingers to redirect wisps of hair in desired directions.

The Mink Difference® Styling Collection.



Over-conditioning... 'ideal' hair length... hair-weaving tips

Q Is it possible to over-condition hair? My hair is less manageable, sometimes difficult to style after using a conditioner.

A "It is important to condition your hair, because shampoos and conditioners act as antagonists. Shampoos remove hair oils, conditioners aid in replacing them. But because women now wash their hair more than ever before, they run the risk of over-conditioning," says Harvey Schlissel, Ph.D., vice president of research and development for Fabergé.

"Conditioning is also contingent on the shape your hair is in. Normal-to-oily hair, because it needs less moisturizing, has a greater chance of being over-conditioned. However, I don't recommend shampoos with 'built-in' conditioners because they lessen the effectiveness of the shampoo's cleansing agents."

Conditioners are specifically formulated for different hair types. The general rule for conditioning hair that's washed daily: two to three times a week for normal hair, once a week if it's oily, every day if it's dry. Your stylist should help determine your hair type—especially after multiple processes.

Other conditioning tips: Don't rely on styling products (mousses, gels, hairsprays) to condition hair; their job is to help support style. Always rinse both shampoo and conditioner thoroughly; remaining traces can cause hair to become limp. Try a "partial" conditioning: condition only sections of hair that need extra attention—e.g., hair ends.

Q When is hair a "perfect" length? How do I know what works best for me or when to change my length?

A "There is a difference in the way a woman perceives hair length and the way her stylist sees it. A stylist takes into consideration many variables—facial features, jawline, body height—when deciding on an 'ideal' length for a client. A woman often decides a good hair length by viewing only her hair," says Bill Palmer, owner of the Bill Palmer Salon at the Beverly Hills Hotel.

For example, "If a woman has a square jowl, a slightly longer cut will de-emphasize her jawline. Bangs can help to camouflage a prominent nose," says Palmer. "Today, women are looking for a style that is not only easy to manage but *looks* easy to manage; e.g., the 'wash-and-wear' styles of actresses Glenn Close and Anne Archer in *Fatal Attraction*; but it's usually not easy: you have to experiment until you find an 'ideal' hair length. I deal first with the reality, *then* with a woman's desires," says Palmer.

"Texture is important when considering length," says Thomas at La Coupe, NYC. "Thin, fine hair works better when it's shorter; heavier hair can take more length." Thomas believes length often depends, too, on the way a client feels about herself. "Fear is one of the biggest obstacles a client has to overcome when changing hair length," he says. "You feel better about yourself when you're secure with your look; but many times that security can trap you in a length that's not right for you."

Q I'm a black woman who is considering hair weaving. How long does it last? Is it expensive?

A "Hair weaving—temporarily adding human hair onto your own—is a technique that adds body, texture, and length to hair," says La Verne Powlis, author of *Beauty from the Inside Out—A Guide for Black Women* (Doubleday).

"There are two different procedures involved with hair weaving. One, where hair is hand sewn, row by row, into existing hair strands close to the roots. The other—a newer and more popular method—is by braiding thin hair extensions one-eighth to one-fourth of an inch from scalp, leaving hair ends loose. Hair is then combed to cover the braids," continues Powlis.

It's important to be sure that hair is in healthy condition before you start the hair-weaving process. If hair is broken or damaged, tension from weaving may cause even more breakage. After the weave, continue hair care as you did before: normal setting and handling will not harm the hair weave.

Weaving can last anywhere from three to six months and should be tightened from time to time. Some salons specialize in the technique; your own stylist can often provide the name of a reputable hair weaver. (Powlis emphasizes the best way to find an expert is to get a recommendation from someone who is satisfied with her weave; be sure to examine it first hand.) Costs can range from $100 to $1000, depending on the amount of hair that's done and the specific procedure chosen.

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DRIVING STYLE

Range Rover—desert chic . . . gadget overload. BY LESLEY JANE NONKIN

TEST DRIVE: RANGE ROVER—LUXE IN THE DUST

A tarantula scurries for safety as my 1988 four-wheel-drive Range Rover bumps and roars through the desert brush, riding over foot-high rocks, dipping in and out of elbow-deep sand pits. I am traveling on the Old Ore Road, a twenty-six-mile stretch of dried-out riverbed and sun-blasted rubble in Texas' Big Bend National Park, a mere rowboat's ride across the Rio Grande from Mexico and about two hundred fifty miles from the nearest Federal Express office.

At the top of a thirty-foot cliff, I shift into first gear, and the engine whines and slows as the car picks its way down the side like a nimble steel pachyderm. Even with the Range Rover's souped-up 150-horsepower engine and feather-light power steering, the Old Ore Road is hard to navigate. Yet I'm having the time of my life.

In the valley, the road straightens and smooths and I push the Range Rover, still in four-wheel drive, to 30 mph. Ruins of abandoned farms and mines disappear into the cloud of dust in my wake; the Range Rover's suspension is so smooth, I forget I'm driving over small stones and not on pavement. As I turn a corner, cacti scrape at the closed windows; I am grateful for the special air vents, which filter out dirt, and for the new sunroof, which allows air in while keeping two-inch-long Texas bees at bay (swooping down into the opening, against the wind, is a tough move for a bee to master).

Four hours later, the Range Rover and I are back on the highway; I shift back into two-wheel drive and the car sails, at 60 mph, as smoothly as any Cadillac toward my hotel. Through the Range Rover's wonderfully wide windows, I watch the deepening sunset and think about driver's heaven.

This was no ordinary test drive. This is no ordinary car. Designed as the luxury edition of the Land Rover, the Range Rover grew up scaling snow-covered Arctic peaks and defying Kenyan mud on expeditions of the Royal Geographic Society. British cityfolk adopted it as the country alternative to their Ferraris and Jaguars; and since last year, when it was first introduced in the U.S., Americans like Ralph Lauren and Whitney Houston have done the same.

What sets the Range Rover apart from other utility vehicles is not only its price—now a whopping $33,400—but its unparalleled luxury: features include electronically adjustable seats with armrests; excellent stereo and air-conditioning systems; an easy-to-open two-way tailgate that makes packing and unpacking effortless; power windows and door locks; headlight and rear-window washers; and large dashboard pockets fitted with rubber studs that prevent maps and other paraphernalia from sliding around. This car is comfortable. For 1988, there are also four new colors (red—my favorite, silver, metallic blue, and metallic beige), a smoother automatic transmission, and a lighter feel to the brakes.

On such a terrific car, even the drawbacks seem like mere eccentricities: the horn is placed at the end of the signal stalk, a position that takes some getting used to; the gas and brake pedals are a little close for totally comfortable off-road driving in heavy boots; shifting into four-wheel drive is complicated, requiring that you learn how to handle a separate gear box. But never mind. The Range Rover is so much fun, true car lovers will look the other way.

DASHBOARD GLITZ—CAN YOU PRESS ALL THE BUTTONS AND STILL WATCH THE ROAD?

If you push down the turn signal on the new Honda Prelude and rotate it by mistake, you'll get your headlights turned on. The computer video screen on the '88 Buick Riviera has so many intriguing buttons that you may spend more time playing with them than watching the road. In the Computer Age, the number of dashboard doodads is rapidly increasing. So is the difficulty of finding a dashboard that helps you drive a car without driving you crazy. "A good dashboard should enhance the driving experience, not try to impress you with glitz or gimmickry," says Jim Hamilton, manager of product engineering for BMW of North America. "Hypothetically, it should allow you all the convenience of sophisticated radios, heat, and air-conditioning while driving on Germany's Autobahn at 155 mph."

Poorly designed dashes suffer from gadget overload: driver control centers with sassy computers that tell you when to shift gears, a proliferation of single-function knobs that create clutter. "The excess of electronics began with the Japanese cars," says Emilio Anchisi, president of Ferrari North America. "While some are good, others are overdone and tend to distract the driver. It's important to remember that you are not in an F-16 jet fighter, which you fly by looking at the instruments."

According to Anchisi, the best dashboards are simple. Commuter automatic-shift cars, he says, need to report only miles per hour, malfunctions, gas and oil levels, and handbrake status. Sports cars should also inform drivers of oil pressure and engine revolutions per minute (necessary information when a car has a manual transmission). As for the debate over analog versus digital dials, Anchisi sides firmly with sports-car enthusiasts who say that it's less distracting to glance at a moving needle than at numbers flickering by. *(Continued on page 204)*

ANDRE NACHI

TORONADO TROFÉO.
THE DRIVING HAZARD IT HANDLES BEST OF ALL MAY WELL BE BOREDOM.

"We engineered Troféo to deliver world-class handling, while retaining Toronado's traditionally impressive luxury."

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"The Teves electronic anti-lock braking system is available on the Troféo. During hard braking, brake pressure corrects as conditions require, providing smooth, anti-lock braking power."

"The steering gear ratio is calibrated to provide the driver with a superior feel of the road."

"With 3.8 liter displacement and sequential fuel injection, the new 3.8 SFI 3800 V6 engine, built at GM's powertrain facility in Flint, Michigan, provides excellent performance."

"By designing the rear suspension with fiberglass uni-springs instead of conventional leaf springs, we achieved remarkable weight distribution in the turns. Cornering is extraordinary."

"The leather-panelled buckets are Lear Siegler. They're equipped with adjustable back and side supports to enhance passenger comfort."

"Troféo's dual tail pipes are more than a sport feature. They work to reduce backpressure, which increases horsepower."

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DRIVING STYLE

(Continued from page 202)

Luxury-car dashboards are loaded with convenience features such as coin, pencil, map, and sunglass holders and extra reading lights. "The well-executed instrument panel even has a pleasant sound," says Jim Sauter, manager of instrument panel systems for Chrysler Motors. "When you close the glove compartment, it should make a nice, solid click—nothing harsh." Sauter says that many Chrysler VPs listen to the glove box over and over: "It's serious stuff."

A well-designed dashboard should enhance the beauty of a car. "The number one priority is form, the visual impact the dash has when you first open the car door," Sauter says. Sporty cars look like "wraparound cockpits," with surfaces that "flow from door to dash, maybe to a console between the bucket seats." Controls are "centralized" at the steering wheel for fingertip access. As the technological revolution produces smaller and smaller controls, all switches will migrate to the steering column, Sauter predicts, leaving dashboards of the 1990s looking "cleaner," with only sleek "contoured and sculpted" pockets.

Most important, a dashboard should be safe. Colors must be dark to reduce reflection on the windshield; materials must be shatterproof and strong to protect passengers in a crash; dials should light up in tones that are easy on the eyes. And new passive-restraint knee bolsters—designed to keep drivers from being thrust forward in a collision—should not be placed so low that they dangerously constrict the movements of shorter drivers, who sit far forward when they're behind the wheel.

REMOTE-CONTROL WARM-UPS

It's winter, it's cold, and the last thing you want to do is get into a freezing car and wait for it to warm up. Now you don't have to. The gadget hounds at Hammacher Schlemmer have turned up a Remote Control Car Starter ($289.50) that warms the car in the winter, or cools it in the summer, while you're still in the house getting ready to go. How it works: a hand-held radio transmitter sends an individually coded radio signal to your car wherever it's parked, up to three hundred feet away. The signal activates the car's ignition and pumps the accelerator; once the engine turns over, a special switch disengages the starter. The car idles for ten to twelve minutes and automatically shuts off if you don't get in and drive away. The starter can be used with any car that has an automatic transmission and operates in temperatures ranging from 25° below zero to 125° Fahrenheit.

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Robinson's, Los Angeles
Tillies, Los Angeles

COLORADO
Clothes Loft, Evergreen
Nora's, Denver

CONNECTICUT
G. Fox, Hartford

FLORIDA
Burdines, Miami
Hazelle's of Florida, West Palm Beach
Jacobson's, Winter Park
May-Cohen, Jacksonville
Moulin Rouge, Fort Meyers
Walt Disney World, Lake Buena Vista

GEORGIA
Alvins, Atlanta
Plaza Sports, Atlanta
Plaza Sportswear, Atlanta
Neels, Macon
Richs, Atlanta

HAWAII
Andrade, Honolulu
Carol & Mary, Honolulu
Liberty House, Honolulu

ILLINOIS
Carson Pine Scott & Co., Chicago
The Chateau, Rock Island
Doris, Chicago
Evans, Chicago
Fancy Filly, Moline
La Pecque, Chicago
Madigans, River Forest
Marshall Field & Co., Chicago
Paddors, Bridgeview
Sues II, Benton

INDIANA
Benissimo, Fort Wayne
L. Strauss, Indianapolis
Rosalees, Hammond

KANSAS
Woolf Brothers, Lenexa

KENTUCKY
Byck's, Louisville
Dawahares, Lexington

LOUISIANA
Charisma, Lafayette
The Fashion, Shreveport
Goldring's, Shreveport

MASSACHUSETTS
Charles Kay, Worcester
Empire Clothing, Topsfield
Filenes, Boston
Kaps, Lawrence
La Boutique, Biloxi
Ruth's, Medford

MICHIGAN
Alvin's, Pontiac
Beverly Rae's, Brighton
Green's Apparel, East Lansing
Jacobson's, Jackson
Karens, Mount Clemens
Maurices, Lansing
Millikens, Traverse City
Mode Shop, Midland

MISSOURI
Charlie's, Springfield
Famous Barr, St. Louis
Hecht's, Cape Girardeau

NEW JERSEY
B.Z. Stores, Linden
Clothes Scene, Blairstown
Finesse, Vineland
Judy's on the Wharf, Newton
La Belle Femme, Potterstown
Parisienne, Paramus
P'Geee's, Atlantic City
Primrose Fashion Boutique, Howell
Rowe Manse Emporium, Clifton
Schulman's, Teaneck
Stern's, Paramus
Wally's, Brigantine
Willner's, Cliffside Park

NEW YORK
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A M. & A., Buffalo
Bloomingdale's, New York
Bonnies II, Dix Hills
Chappel, Syracuse
Clark Stores, Jackson Heights
Jenss, Amherst
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Belk, Selected Stores
Joy-Marie, Wilmington
Lynette's, Morehead City
Paradise Traders, Caroline Beach
Stage Seven, Wilmington

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Country Casuals, Youngstown
Kelly Kitt, Cleveland
Lazarus, Cincinnati
McAlpin's, Cincinnati
O'Neils, Akron

OKLAHOMA
Scotts, Lawton

PENNSYLVANIA
Kaufmann's, Pittsburgh
Rose Goldstein, Bala Cynwyd
Shelyn's, Butler
Unique Boutique, Philadephia

RHODE ISLAND
Peerless of Rhode Island, Warwick

SOUTH CAROLINA
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Everitt's of Surfside, Surfside Beach
Foxy Lady, Myrtle Beach
Gatsby's, Myrtle Beach
Kathy's, Orangeburg
New Image Boutique, Florence
Rackes, Columbia

TENNESSEE
Casual Corner, Memphis
The Fashion Shop, Bristol
Frank's Fashions, Franklin
Profitt's, Alcoa

TEXAS
Collins, Tyler
Connie's, Plano
Country Casuals, Brownsville
Dillards, All Stores
Foley's, All Stores
Inspirations Women's Apparel, Dallas
Isabelle Gerhart, Houston
Jones & Jones, McAllen
Lester's, Bryan
Roy Smith Shoes, Inc D/B/A Accente, Houston

VIRGINIA
Adam & Eve, Cedar Bluff

WASHINGTON
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Sherri's of Scottsdale, Scottsdale
Shirley Giblen, Phoenix
T.J. Wells, Phoenix

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Bradley's, Marysville
Buffum's, Long Beach
Christel's Boutique, Palm Desert
Cover Girl, Palo Alto
Draper's/Damon's, Costa Mesa
Fayes, Montrose
Haruka's, Carmel
Idammas Fashions, Los Gatos
Little Shop Around the Corner, Dana Point
Redwood Dress Shop, Santa Cruz

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Gayfer's, Springdale
Iris Ladies Dressing, Brandon
Lises, Ltd., West Palm Beach
Red Apple, Wauchula
Village Petite, Longwood

GEORGIA
Petite Place, Atlanta

ILLINOIS
Blair Feilding, Barrington

INDIANA
La Petite Femme, Evansville

KANSAS
Plaza Petites, Overland Park

LOUISIANA
D H. Holmes, New Orleans
La Petite, Shreveport

MARYLAND
Chic Petite, Rockville
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MASSACHUSETTS
Claire Coolidge, Wollaston
Harbour Casuals, New Bedford

MINNESOTA
Jonci Chamberlain, St Louis Park

MISSISSIPPI
Kays, Meridian
Little Bits Specialty, Mooreville

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Gibbs Girls, Omaha

NEVADA
Lady Bug Fashions, Reno

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Polly's Fashions, Dover

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B Z. Stores, Linden
J.T.'s Place, Brielle
La Petite, Rockaway

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Greenstate Enterprise, Lumberton
Imperial Reading, Raleigh
Joy-Marie, Wilmington

OHIO
Elder Beerman, Columbus

OKLAHOMA
The Secret Closet, Pryor

OREGON
Petite Womens Shoppe, Portland

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Miller's, Charleroi
Suzanne's, Monroeville

SOUTH CAROLINA
Little Women, Myrtle Beach
Petite Design, Myrtle Beach

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Joslin, Englewood

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FLORIDA
Abigal Starr, Naples
Alice John Rogers, Fort Lauderdale
Boulevard, Tampa
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La Donna's Fashions, Miami
Maas Brothers, Tampa
Status at Large, Coral Gables
Unicorn Boutique, New Smyrna Beach
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GEORGIA
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Regalia, Atlanta

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Bloomingdale's, New York
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Charisma, Plainview
Daisy's Corner, Great Neck
Fashionable Woman, Forest Hills
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OHIO
The Classic Woman, Toledo
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OREGON
Oswego Womens Shop, Lake Oswego

PENNSYLVANIA
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Above Average, Jenkintown
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health

Fish-oil pros/cons . . . addiction to nose sprays . . . computer vs. implants. BY MELVA WEBER

FISH OILS' MEDICAL POTENTIAL

While growing ever more popular as a dietary supplement for heart protection, fish oils are being tested as medical treatment for a number of serious conditions. Rivkah Isseroff, M.D., University of California at Davis, reported to fellow dermatologists that fish oil supplements have improved psoriasis. Other studies have found that high doses of fish oils benefited patients with rheumatoid arthritis. In animal studies, a disease similar to systemic lupus erythematosis produced less kidney damage and there was increased survival with diets high in fish oils. And scientists are studying the effect of fish oil on asthma patients.

Dr. Isseroff cautions, however, that increasing fish oils in the diet could have adverse health effects, including lowered blood platelets, damage to the heart muscle, and toxic amounts of vitamins A and D in the bloodstream. If you're interested in fish oils as treatment, be sure to seek professional medical direction.

IMPLANT SAFETY ALERT

Millions of implant devices, including pacemakers, heart valves, cardiac defibrillators, insulin pumps, intraocular lenses, and prosthetic limbs, are installed in Americans' bodies every year. Should one of these devices be found defective, a hazard or recall notice is issued; and it may be essential to locate every patient wearing a given model or type of implant. Up to now, a nationwide tracking system has not been available.

Medic Alert, a nonprofit group known for identification bracelets with medical emergency information, has established a National Implant Registry (NIR) to provide current information on surgical implants throughout the nation. The computerized system records data on each patient and his or her implant physician, tracking address changes. When NIR receives a recall or hazard notice from a manufacturer or from the Food and Drug Administration, it immediately alerts physicians to the current locations of all patients who received that device model. The doctor then determines the appropriate action. Medic Alert assures confidentiality for all participants.

EPILEPTICS: DOUBLED DRUGS

Aspirin may be dangerous to epileptics being treated with a widely used anti-convulsant drug, says a report in the scientific journal *Neurology*. Three young patients showed severe effects after taking aspirin while on valproic acid, and the symptoms stopped after aspirin was discontinued. More study is needed; but meantime, says Joseph Dooley, M.D., of Halifax, Nova Scotia, one of the authors of the report: "It is a good general rule to use acetaminophen (aspirin substitute) when valproic acid is also prescribed."

On the other hand, *Neurology* reports that psychotropic drugs used for depression and other psychiatric disorders, long thought to exacerbate seizures in epileptics, are safer than previously believed for these patients. Researchers led by Linda Moretti Ojemann, M.D., at the University of Washington's Epilepsy Center in Seattle, found that psychotropic treatment helped the psychiatric problems of 86 percent of epilepsy patients, and 64 percent also showed declines in seizure frequency.

HOOKED ON NOSE SPRAYS!

Over-the-counter nasal sprays or nose drops may offer quick relief for a stuffy nose, but if you go on using them for several days you can make matters worse, not better. The American Academy of Otolaryngology–Head and Neck Surgery warns that dependence on sprays and drops can develop as the blood vessel-constricting effect wears off, causing a "rebound" effect of increased congestion, which the sufferer is likely to try to relieve by using still more medication. Says Richard L. Mabry, M.D., who heads the Academy's committee on medical devices and drugs: "People can actually become 'hooked' on nasal sprays or nose drops." The warning sign of dependence is a congested nose that doesn't clear up after three to five days of using drops or spray, even when oral over-the-counter antihistamine decongestants are also used. You may need a physician's help both to treat the problem and to withdraw from the medication.

VITAMIN B_6 AS A PMS CURE—CAUTION ADVISED

Pyridoxine, or vitamin B_6, is widely recommended for premenstrual syndrome, the monthly recurrence of mood and behavior problems sometimes accompanied by symptoms of dizziness and nausea.

In "Obstetrics and Gynecology," researchers at the University of Massachusetts and Dartmouth College have reported that vitamin B_6 is ineffective for a majority of PMS symptoms and can be toxic even at low doses. Kim Kendall, Ph.D., and Paula Schnurr, Ph.D., studied B_6 supplementation for women with moderate to severe premenstrual mood changes. Vitamin B_6 supplementation of 150 milligrams daily did improve some PMS symptoms, such as dizziness and nausea, and some behavior changes but did nothing for the two predominant PMS symptoms, depression and anxiety. Because of potentially toxic effects as well as its limited clinical results, the scientists advise caution in B_6 use for PMS.

BEST TREATMENT FOR CUTS AND SCRAPES

Contaminated wounds can be expected to clear up fastest when they are treated with combination antibiotic ointments, says a report in *The Journal of Family Practice*.

In a study conducted by James J. Leyden, M.D., of the dermatology department at the University of Pennsylvania in Philadelphia, volunteers' blister wounds were inoculated with *Staphylococcus aureus* bacteria. One control wound was left untreated, while others were treated with various first-aid products. Triple antibiotic ointment (neomycin-polymyxin B-bacitracin) eliminated bacterial contamination after only two applications; and, on clinical appearance and healing, the triple antibiotic proved superior to all except a polymyxin B-bacitracin combination. Because the extent of contamination usually isn't known, the researchers believe a broad-spectrum antibiotic that also doesn't damage healing skin cells is best.

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FITNESS NOW

When knees and feet hurt: a guide to common sports injury. BY JUDITH SCHMID

Experts view with concern recent increases among women in sports injuries—especially in the lower legs. "In part, we are seeing a greater number of injuries because more women are involved in athletics; but for reasons that are not fully clear, women also seem to have a higher rate of injury when playing contact sports than men," says Bertram Zarins, M.D., chief of the sports medicine unit, Massachusetts General Hospital; assistant clinical professor, orthopedic surgery, Harvard Medical School, Boston, MA.

Knees, ankles, and feet—the body's shock absorbers—are most vulnerable to either *overuse* or *acute* injury, especially during weight-bearing sports such as running, aerobics, or tennis.

OVERUSE INJURIES

Overuse injuries are usually caused by pushing the body too hard, too fast, often without proper training or equipment. The most common overuse injury is tendinitis—inflammation of the fibers connecting muscles to bones. Gradually developing pain around the knee (sometimes with swelling) or pain above the heel is usually caused by tendinitis.

Also common are microinjuries, tiny cracks in bones, often resulting in persistent dull pain. "If an athlete continues to play, despite chronic pain, the bone may develop a full-blown stress fracture, also called a hairline crack," says James Keene, M.D., associate professor of orthopedic surgery, University of Wisconsin, Madison.

Stress fractures occur most frequently in leg and foot bones, particularly at the front of the foot.

ACUTE INJURY

Common acute injuries include fractures, sprains (ligament tears), and strains (muscle and tendon tears, which can be serious if extensive). Treated promptly, such injuries can often be completely corrected; neglected, they may lead to lifelong problems. Too often, women underestimate how badly they are hurt and don't seek immediate medical attention.

Fractures of the knee are rare; but a serious sprain is a common consequence of a bad, twisting fall. "The knee works like a hinge joint—it's only meant to move in one arc. Any time you twist the knee sharply, you risk a serious injury," says Charles Goodwin, M.D., clinical instructor in orthopedic surgery, Columbia College of Physicians and Surgeons and attending orthopedic surgeon, St. Luke's-Roosevelt Hospital Center, both in NYC.

If you have torn something inside the knee, "A pop inside the knee when your foot hits the ground is an almost sure sign—even if the knee does not seem painful at first," Dr. Zarins says. Other indicators of a tear or dislocation inside the knee are "locking," so the knee can't be straightened, instability or wobbling when you put your weight on it, or a misshapen appearance.

Even if these signs are not present, a seriously injured knee will almost always begin to hurt within an hour. "If it's difficult to put your weight on the knee, stop what you are doing. If it begins to swell, which indicates accumulation of bloody fluid, it is likely you have torn something inside the knee," Dr. Goodwin says.

According to experts, more ankle injuries are undertreated than any other injury—often because the athlete fails to seek medical attention. If it's *(Continued on page 212)*

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(Continued from page 210)

very painful to put weight on an ankle or if it feels unstable, take the injury seriously.

Pain on or directly above the outside ankle bone should serve as a warning sign. "Severe discomfort in this area often means the ankle is fractured; pain below the bone on either side is usually caused by a sprain," Dr. Keene says.

A sudden sharp pain just above the heel may indicate Achilles tendon rupture. "People often don't realize they've been seriously injured at first because they can flex their ankles and toes. But there is feeling of having lost 'power' in the foot." This injury is most often seen in people in their thirties who regularly play "jumping" sports—badminton, basketball, or tennis. Having a tight Achilles tendon also can make a person vulnerable.

If pain improves after an acute injury but then resumes with exercise, you may have suffered a microfracture. Recurrent ankle pain after a sprain also may indicate a dislocated tendon. "Athletes with this condition are often treated for tendinitis when, in fact, they need a surgical procedure to restore normal placement of the tendon," Dr. Keene says.

TREATMENT

If you can't immediately see a doctor, it's crucial to apply first aid. The American College of Sports Medicine recommends resting, elevating the leg, and applying ice as quickly as possible. Use an ice bag on the injured area for a half hour; remove it briefly every five minutes to prevent frostbite. Compressing the injury by wrapping the area comfortably in an elastic bandage helps limit swelling. The bandage should be applied for no more than thirty minutes at a time, with fifteen-minute breaks. Take aspirin to relieve pain and reduce inflammation.

For mild strains, sprains, and overuse injuries, rest is usually key. Serious sprains may require immobilization in a cast, arthroscopy (a procedure in which a surgeon makes a small incision and uses fiberoptic instruments to examine the inside of the joint and, if necessary, repair it), or surgery to prevent later disability. For fractures, count on at least six weeks in a cast; some fractures may require surgical treatment.

PREVENTIVE STRATEGIES

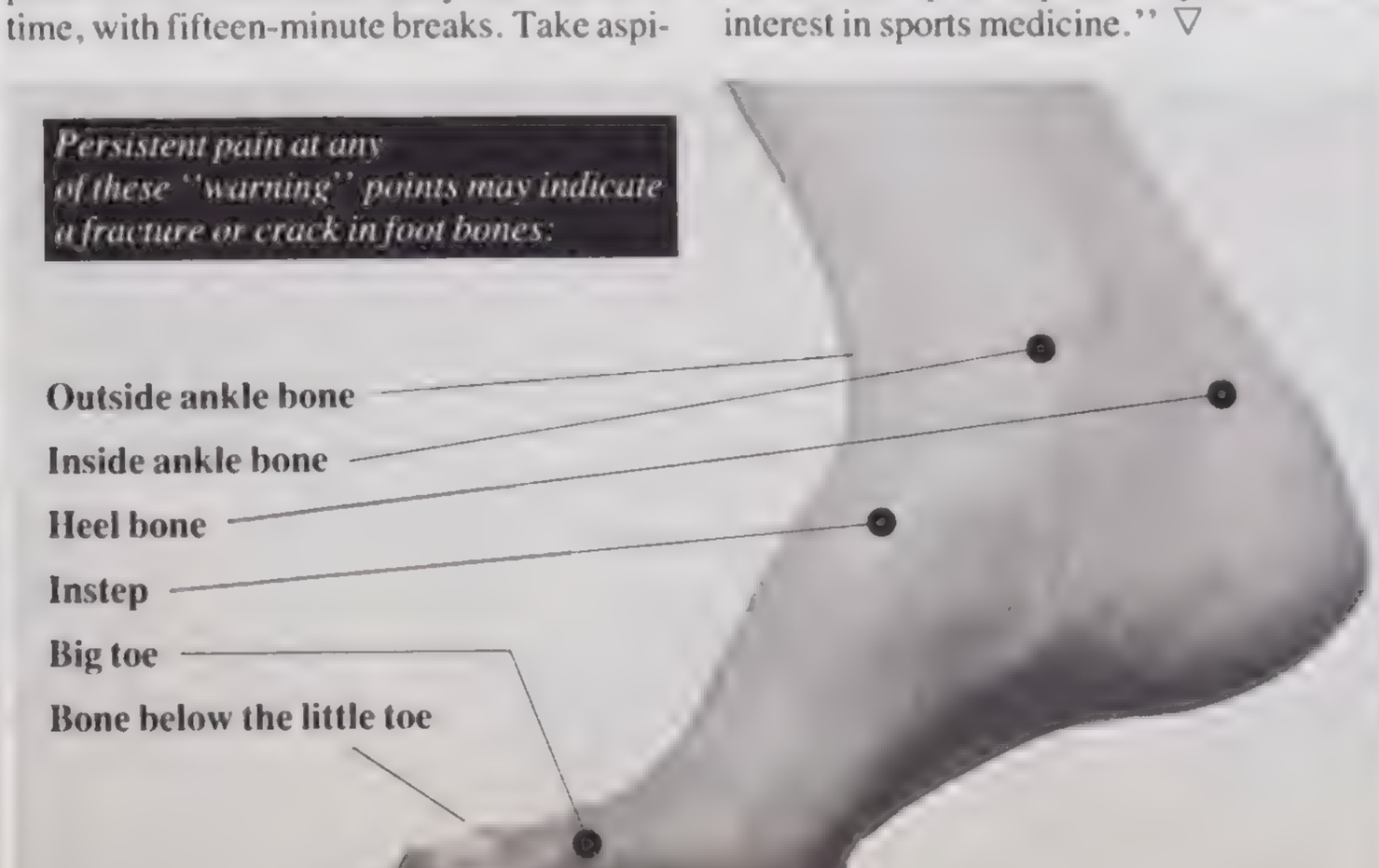
One of the best ways to prevent injury, experts agree, is to maintain good muscle tone and flexibility in legs, abdomen, and back. To protect knees, it's important to improve support by strengthening quadriceps, keeping hamstrings stretched. To keep feet flexible, stretch Achilles tendons.

Another crucial strategy: Don't suddenly change the intensity or frequency of weight-bearing exercise. "Bone is dynamic: if you increase stress in gradual increments it rebuilds and becomes stronger. But if you abruptly increase stress without allowing for recovery time, the bone fatigues and may fracture—just like a wire that bends several times until it cracks," Dr. Keene explains. Most experts advise people who regularly practice intense, weight-bearing exercise to take off one or two days each week.

Make certain you are wearing the right shoes for the right activity. Exercising in inadequately cushioned shoes gives bones a pounding; inadequate arch support can cause abnormal tracking, which may weaken knees or feet, causing chronic pain.

A final caveat: Athletic injuries should be examined by an expert—not in a hospital emergency room. "Too often, athletic injuries go misdiagnosed and undertreated," Dr. Goodwin says. "If you are active in sports, it is best to maintain a relationship with an orthopedist, preferably one with an interest in sports medicine." ▽

The exercises likely to protect bones in the long run are hardest on them in the short run



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talking to...

Princess Elizabeth, Terrence McNally, Lanford Wilson, and Michael Sonnenfeldt—four true believers in the future of Uganda, love, and nuclear peace

ELIZABETH OF TORO: A former model, now an ambassador, trying to save Uganda from the legacy of Idi Amin

The most striking diplomat among Washington's embassy set is a tall ebony princess who—having read law at Cambridge, acted in a movie, and modeled in London, Paris, and New York City—is now Uganda's ambassador to the United States. She is Elizabeth Bagaaya Nyabongo, forty-six, the oldest daughter of the royal house of Toro, one of several kingdoms that joined in 1900 to form Uganda. The East African nation is now emerging from more than a decade of chaos and terror brought on by the dictatorships of Idi Amin and Milton Obote, and Princess Elizabeth's task is to convince the West that the nightmare is over, that a decimated country can rebuild.

"I'm starting from scratch—everybody in Uganda is starting from scratch," she says. "The infrastructure has been devastated—the lives of people, the social fabric of society, everything. But Uganda is such a fertile country. The weather, the land, the soil are all good. I think recovery will be extremely speedy."

The ambassador delivers her prognosis from a sofa in the living room of her residence. Although her address is socially correct—a sprawling house in Washington's posh Foxhall neighborhood—the building's decay is as obvious as the water damage on the living-room ceiling. She says she would appreciate the name of a reasonably priced architect and roofer. While her regal bearing complements her title, the princess is down-to-earth about priorities.

"When I first arrived here, the embassy was filthy," she recalls later, over a luncheon of pot roast and potatoes. "It had no telephones, no transport. All I had were bills. I said, 'I can't call myself an ambassador until I've cleared my filth and I have a base from which to operate.' "

And so Princess Elizabeth became perhaps the first ambassador to scrub down her own embassy. She says she hasn't stepped foot in a Washington restaurant and keeps an accountant's eye on the use of the phone by her staff of four. She entertains modestly, not trying to keep up with her colleagues in the caviar and limousine sweepstakes.

It's been a long, strange trip to an ambassadorship for Princess Elizabeth. At fifteen, when Uganda was still a colony under Britain's wing, she was sent to school in London, graduating from Cambridge in 1962 when Uganda gained independence. She returned to Uganda to practice law, only to flee when Obote took power.

Her dramatic face and willowy figure led to a career as a model, and she appeared in Vogue and other magazines. In 1974, after Idi Amin overthrew Obote, Princess Elizabeth became Amin's roving ambassador. In less than a year, she fell out of favor—a fall perhaps hastened by her declining Amin's marriage proposal. Amin accused her of having had sex *(Continued on page 216)*

BRIGITTE LACOMBE Hair, Garren, Garren, NYC, makeup, Mary Greenwell. Details, last pages

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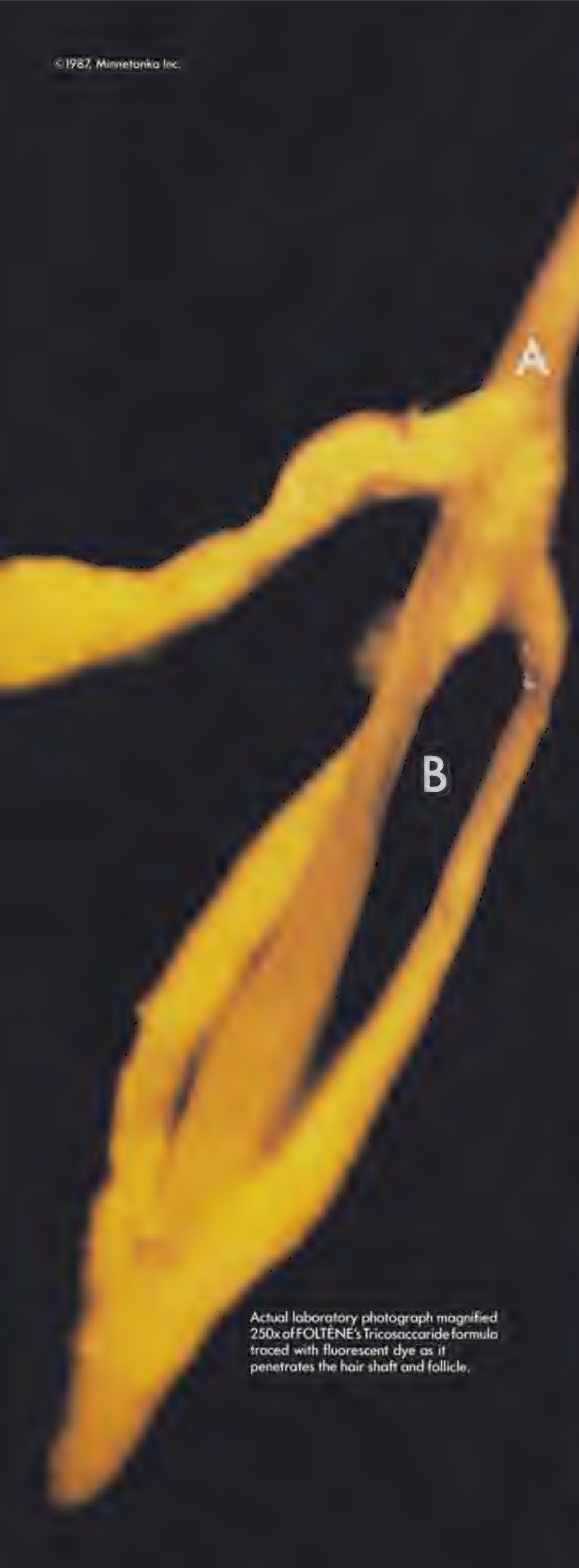

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PRINCESS ELIZABETH

(Continued from page 214)

with a white man in a Paris airport bathroom, circulated a picture of a nude woman he claimed was she, and placed her under house arrest. She won a lawsuit against a European publication that printed the charge and the phony picture.

She was lucky to be allowed to leave Uganda, where the ruthless Amin had ordered the deaths of tens of thousands of his citizens. She resumed work as a lawyer in London; and in 1981, she married Wilbur Nyabongo, an engineer active in a resistance movement led by Yoweri Museveni. "My husband changed my attitude totally—I became extremely serious about the movement," says Princess Elizabeth of her support of the National Resistance Movement, for which she and her husband became spokespeople abroad. (Life wasn't all politics. She appeared in John Guillermin's movie *Sheena* in 1984.) Then, when Museveni became president in 1984, Princess Elizabeth was named ambassador to the U.S.

It should have been a storybook ending: the underdog defeats the dictator, the newlyweds are rewarded with a Washington posting. Princess Elizabeth presented her credentials in Washington in 1986 and then left to meet her husband for her brother's wedding in Uganda; her husband was to return with her to Washington after the holidays. While she was en route home, he was killed when the executive jet he was co-piloting from London to Dakar crashed outside Casablanca. She spent two months mourning his death. "I will never remarry," she says. "I know myself that well."

Now, she says, her work is everything. Her job is to encourage trade—the United States is Uganda's single biggest customer for its coffee-bean harvest. She would also like to unify Ugandans living in America, many of whom want to have very little to do with their homeland or its ambassador because of Uganda's recent history of strife and repression. She resents mentions of Amin and of her country's AIDS epidemic, arguing that those who dwell on such subjects do so to disparage all of Africa.

The model who once addressed the United Nations General Assembly wearing a gold Chinese dress and a crown of braids is today dressed in a denim jacket and simple turquoise cotton blouse with a high, ruffled collar. She says she is simplifying her life following her husband's death. She eschews jewelry and keeps her hair cut in a short natural because it takes less time to manage.

Her country's citizens must simplify, too, she says, by "fixing their minds on" what is right and wrong. "I think most people know that killing is wrong. Do you really think there can be any argument about that?" she asks rhetorically. "Just say to yourself, 'Am I right or am I wrong? Is it right to steal? To be corrupt?' Do we have to explain to people that until now they have been looking over their shoulders? That they have had to rush home by four o'clock because if they stayed out they did it at their own peril?"

For Princess Elizabeth of Toro, debating ideology—whether it be Communism, Marxism, capitalism, or Socialism—is a luxury her country can't afford. Simply staying alive will be victory enough for her countrymen. —RUDY MAXA

Rudy Maxa *is a senior writer at "The Washingtonian" magazine.*

talking to...

In "Frankie and Johnny," McNally (left) dares us to hope again, despite our battered hearts. In "Burn This," Wilson (above) wows us with high-voltage passion.

LANFORD WILSON & TERRENCE MCNALLY: On love, responsibility, and sexual obsession

Love affairs fail, marriages come apart, the center doesn't hold. In recent years, leading playwrights on both sides of the Atlantic often have presented a bleak view of relations between the sexes. Fraught with infidelity, fatally flawed communication, callousness approaching emotional cruelty, and betrayals of every sort, many theatrical depictions of love in the 'eighties have seemed about as much fun as being tortured on a rack.

This season, however, two major American playwrights are offering a new look at love—and it actually works, notwithstanding a few stumbles along the way. Lanford Wilson's *Burn This* traces the course of a high-voltage passion between an avant-garde choreographer (Joan Allen) who works too hard to find time for love and an explosive restaurant manager (John Malkovich) who barges into her life, unexpectedly finding his way into her bed and heart as well.

Love is flourishing Off-Broadway as well, where *(Continued on page 220)*

Left GERRY GOODSTEIN, right ALEN MACWEENEY

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(Continued from page 216)

another resistant woman is pursued by an ardent man, in Terrence McNally's *Frankie and Johnny in the Clair de Lune*. Frankie is a prickly, defensive waitress and Johnny is a short-order cook in the same greasy spoon, but moonlight and Debussy persuade them both, despite the obstacles thrown up by their battered hearts, to trust again.

In these hard times, with horrific disease added to the age-old list of barriers between men and women, could happy endings possibly be coming back into style? Neither playwright is making any promises. "People have asked me, 'Will they stay together?'" says Lanford Wilson of his two main characters. "I can't imagine one moment beyond when I leave them. It doesn't matter at all whether they stay together. This just had to happen."

Although both plays are about a man and a woman falling in love, they present very different views of love itself. For Wilson, it's a question of sexual attraction so strong that neither person can resist it. "These are very dissimilar people fighting like hell not to fall in love and falling in love anyway," he says. "It's an enormous passion that has to be consummated somehow; passion like this is really the one in a lifetime, and they would forever regret not acting on it. It's a juggernaut that just knocks down everything in front of it."

Lust has no conscience, and Wilson's prognosis for his characters is equally fatalistic. "In this day and age, love is something you have to take responsibility for, but passion has no responsibility at all," he says. "It's just there until it's not there anymore, and they'll go their separate ways."

Terrence McNally paints a very different picture of love in *Frankie and Johnny*, in which the decision to love another person is an individual act of will, rather than an irresistible cosmic force that strikes without warning. In *Frankie and Johnny*, each person must make a conscious choice to love and be loved; once that leap of faith is made, tenderness can overcome fears, easing old wounds like a balm, and one person who dares to hope may gradually win over another's resignation to inevitable defeat.

> "Love you have to take responsibility for, but passion has no responsibility at all"

For McNally, daring to hope is crucial. "My image of the 'eighties is people in video shops at six o'clock in the evening checking out their four movies; they're not even going out anymore," he says. "This is starting to be an age of self-sufficiency. I have all these divorced friends who are saying, 'I'm fine alone.' So many people just start closing down, but I don't think it's good to be able to say, 'I don't need anybody.' We're getting more and more separate, but there's also the yearning. This play is a celebration of people who go with the yearning."

McNally's brand of love is more complicated than mere chemistry. "Americans confuse sexual obsession with love," he observes, "and when sex is no longer quite the great thing it was, it's 'Well, I don't like this about her; I don't like that.' Sexual intimacy comes fairly easily, and we're very trained to say, 'I love you; now let me find out what I don't like about you,' and start the lists. I've seen too many people throw away good relationships like Kleenex."

McNally does not see his lovers as fated according to some grand design. "I think the love of your life can be sitting right there and you don't know it," he says. "Love is a miracle of the everyday; what's beautiful is right in front of you. This is not about Champagne and caviar. Frankie and Johnny eat meat-loaf sandwiches and milk."

In McNally's world, good relationships are not reserved for the young and beautiful; Frankie and Johnny are neither. "This is a great country for magical images of the perfect body, and people think that's what love is—if I don't look that way, I'm unlovable," McNally says. "That kind of narcissism, which is merchandised in the worst way, demeans what love is. I think real romance is what happens to Frankie and Johnny in that room, in the joy of discovering another person. It's about allowing yourself to fall in love and having realistic expectations of each other. They don't look like Madonna and Robert Redford, but who does?"

At fifty and forty-eight, Lanford Wilson and Terrence McNally live alone; each is still looking for the ultimate soulmate. "A cynic is a sitting duck," says Wilson. "There's just no such thing as a cynic when it comes to love; it creeps up on everyone and has its way with you. I'm sure there are people who'd like to think, 'It can't happen to me.'" He grins slyly. "Just watch out."

To McNally, the key is being willing to try. "Make the struggle," he urges, almost as if talking to himself. "Enter the joust again. You will win if you enter with a full heart—but you've got to get out there. As people get older, it starts to seem safer to care less. I guess this play is saying, 'No—care more, all over again.'" —LESLIE BENNETTS

Leslie Bennetts *is a reporter for "The New York Times."*

("Talking To" continued on page 222)

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talking to...

(Continued from page 220)

MICHAEL SONNENFELDT:

A young dynamo wants to see the Pentagon run like a business and hopes to make men who buy $7000 coffeepots think about the bottom line

Young, smart, ambitious, and a major success at thirty-two—he and his partner, David Fromer, recently sold The Harborside Financial Center, a renovated Jersey City warehouse on the Hudson River, for $125 million—Michael Sonnenfeldt says he's looking "to give something back to my country." In this pursuit, too, Sonnenfeldt thinks big: he chairs the resources committee for Business Executives for National Security (BENS), a bipartisan group of five thousand business luminaries that's out to reform the defense establishment.

BENS is hardly your run-of-the-mill, well-meaning volunteer organization. Sonnenfeldt's companions are not only prominent and impressive; they are also among the most powerful executives in the country, including, for example, Felix Rohatyn, senior partner at Lazard Frères & Co.; Mary Dent Crisp, former cochairperson of the Republican National Committee; and Thomas J. Watson, Jr., chairman emeritus of IBM.

BENS's goal is straightforward: the group wants to use its business power politically to make the United States more secure. The hard part starts when one tries to define security. "The Pentagon defines security by looking at what we're spending; we'd like to know what we're buying," Sonnenfeldt says. "The United States has gone deeply into debt to buy weapons that cost too much

bijan in house

and that don't fit into a coherent long-range defense plan."

If politics is called the art of the possible, business can be thought of as the art of making the possible reasonable. In a capitalist system, you do what you have to do at the right price, or you find another way. A business executive looking at the way our national defense is run could go crazy from frustration.

"Ultimately, security is a balance between a strong defense, a vital, growing economy, and healthy social institutions, such as education, justice, and public health," Sonnenfeldt says. "The military-industrial complex today is really a military-industrial-congressional-legislative-political complex, which has completely distorted the way we allocate resources. Instead of spending to buy weapons systems that can adequately and economically play a role in our defense, spending is often authorized to create jobs or to please a legislator's district.

"BENS would like to see the Pentagon run on a more businesslike basis," he continues. Making men who buy $7000 coffeepots think about the bottom line is a Herculean task, but that's part of the challenge. "Congress should be presented with a long-range plan for our defense, instead of having to work on a year-to-year basis," he says. "Manufacturers should bid competitively for projects whenever possible—not many companies are equipped to build aircraft carriers, but lots of companies can make spare parts—and selections should be made without considering the locations of competitors, so political pork can be removed from the procurement process. And we should have independent facilities for testing weapons, so before we commit millions or even billions of dollars to developing new equipment—as we did with the Sergeant York gun, the Bradley Troop Carrier, and the B-1 bomber, all dismal products—we can be sure that it works."

Just as dire as the economic threat posed by runaway defense spending is the physical hazard of our dependence on nuclear arms. Although President Reagan promised to reduce our need for nuclear arms when he was elected and will leave office having signed a major arms-control treaty, Sonnenfeldt says that, in fact, we are more dependent on nuclear arms than ever—because now our defense plans include using nuclear weapons about the size of newborn babies which can be fired from boats, tanks, and portable cannons.

Eliminating "tactical," or battlefield, nuclear weapons is high on the BENS agenda. These weapons, instead of protecting Americans, make them more vulnerable, Sonnenfeldt believes. "Somehow, in the process of seeking better, more effective weapons, our experts forgot that tactical nukes—deployed in small weapons facilities throughout Europe—are less valuable than conventional weapons simply because no one will want to set off a nuclear bomb," he says. "Also, we have to guard these weapons from terrorists, a hugely expensive job that may be impossible in the long run. If the Shah of Iran had had our small-scale nuclear weapons, for example, who would have them now?"

> "If the Shah of Iran had had our small-scale nukes, who would have them now?"

Americans are so used to living with nuclear anxiety that we tend to block out thoughts about our need for a strong national defense. It's tiring to think about the dirty and frightening work involved in being a world power. The members of BENS have taken on this daunting job, and have done it carefully: instead of reflexively shouting "America First" or "No More War," they're examining what strength really means, and how it can best be used to protect us.

—MARION ASNES

books

PEOPLE ARE TALKING ABOUT...

STORYTELLING with Iris Murdoch . . . dissembling with Robert and Elizabeth Dole . . . and murdering with Helen Hayes

By SUSAN BOLOTIN

When Elizabeth Dole resigned as Secretary of Transportation, she made it clear who is the real leader in the family . . . and it isn't the dog. Here, the Doles, in perhaps less ambiguous days.

One of the most insidious reminders of popular culture's encroachment on our brains is the difficulty one sometimes has reading a book without thinking it was meant, somehow, to be transformed into another medium. But, indeed, that's how I spent much of this month: thinking, why isn't this or that book a miniseries, or a TV show, or a pamphlet—anything other than what it is?

What bothers me most about thoughts like these, other than my not wanting to insult authors who have spent months if not years writing books I so blithely want to transmogrify, is that my relationship to books is as different in emotional content from my feelings for any other medium (including magazines) as passion is from curiosity. I open the pages of a book with an almost fervent expectation, hopeful that this one will do what *Gone with the Wind* did when I was eleven—sweep me away, fill me up, teach me, sustain me, the works. When a movie, say, or an essay disappoints, I shrug my shoulders; when a book fails me (or I fail it), I am left feeling angry, sour, cheated.

Iris Murdoch has reason to be particularly offended by my musings. Her new novel, *The Book and the Brotherhood* (Viking), is an accomplished, sometimes mesmerizing work—the story of a group of now middle-aged Oxford grads and a few of their hangers-on. They are an odd lot, held together by memories—of old love affairs; beliefs once deeply held; friends, lovers, and family now dead—and struggling to keep their relationships, their passions, and themselves alive. They still manage, now and then, to talk about things that matter, but mostly they gossip and drink way too much and meet by force of habit and sleep together (or not). Very few of them actually work, and those who do manage to leave their jobs behind, without any visible means of support (other than trust funds), by the novel's end.

The Book and the Brotherhood is a whopping big book: it is long (six hundred pages of densely packed type) and it feels long—the kind of novel where bizarrely punctuated paragraphs go on for pages (eat your heart out, Henry James), where all but the most minor of characters are fully developed, and where everyone has an opinion about everything. The dialogue also runs the gamut—from Pinteresque monosyllables to rambling speechifying to old-fashioned "discourse." All of which is fun, and occasionally moving. But since the plot is pure melodrama, the novel, for all its pretensions, has the upper-crust cheapness—and appeal!—of a BBC-produced miniseries.

Perhaps I should mention that I loved that pinnacle of BBC-ness *The Jewel in the Crown* more than somewhat. And my having gone to heaven every time Hari Kumar pouted on my television screen did nothing to interfere with my pleasure in Paul Scott's *Raj Quartet*, the books on which the series was based. But in the case of *The Book and the Brotherhood*, the novel is so cinematic—or miniseriatic—that my delight in

It's sometimes hard to read a book without thinking it should have been a miniseries

reading it was diminished by the inevitable fantasy casting I was doing in my head. ("Maybe Derek Jacobi will be free . . .") And I felt wronged.

Another thing: one of the book's lengthier subplots revolves around a young woman's catastrophic response to an abortion that she felt she had to have. The actual abortion itself is handled in the cool, straightforward way one would expect in a contemporary novel; no one other *(Continued on page 226)*

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books PEOPLE ARE TALKING ABOUT...

*(Continued from page 224)*than a priest suggests that the choice is not the woman's to make. And yet, there's a tremendous amount of mourning for the "child who might have been"—all of which is particularly ironic since the young woman herself would have been aborted if her mother had had the money ("lack of money, not lack of will had brought Tamar into the world"). I suspect that women are only now finding the courage to write what they really feel about the horrible ambivalence of abortion, but I find it very curious that both Iris Murdoch and Fay Weldon (who does much the same thing in her new novel, *The Hearts and Lives of Men*, due out next month, also from Viking) have made heroines of near-aborted women. Likewise, I find it odd that so many of Murdoch's characters think of an aborted first-trimester fetus as a "child." That used to be the province of the anti-choice contingent. I know that we're talking semantics here, and a woman has as much right to choose what to call an aborted fetus as she does to choose what to do about her pregnancy in the first place, but I'll be interested to see if other women writers of the stature of Murdoch and Weldon will be defusing the politics in their fiction, too. And, I wonder if they'll care that the perhaps unintentional message of their novels is an extremely conservative one.

ELIZABETH DOLE'S ADVICE TO DUAL-CAREER COUPLES

1) Have as many special times as you can
2) Don't allow work to crowd out the really important things in life
3) Look for opportunities to travel together
4) Men, send flowers
5) Women, leave little notes around
6) Talk on the telephone

While I was picturing *The Book and the Brotherhood* as a BBC production, I was recasting *The Doles: Unlimited Partners* (Simon & Schuster), by Robert and Elizabeth Dole, as a political pamphlet. This is not to suggest that this compendium of biographical data and platform positions is without pleasure. Particularly in the beginning of the book, before Senator Dole gets caught up in telling us his "philosophy," he comes across as a fairly simple guy who overcame adversity (a terrible war wound that laid him up for almost four years) and became a better man for it. I got misty when I read how his friends took up a collection for him in a cigar box that he still keeps on his desk; this is the stuff great movies are made of!

But then, falling into the trap of the amateur filmmaker, Senator Dole gets too involved in his narration, forgetting that audiences care most about character and drama. I guess he feels that, as a Presidential candidate, he needs to tell us that he loves his home state of Kansas; that one of his best friends in high school was black; that he got "gentleman's C's" during his prewar college days (best not to let some nefarious reporter dig that up); that, yes, he's been divorced, but he and Phyllis are still good friends; that he supported the bill for a Martin Luther King, Jr., Day; that he'll never forget the farmers; and so on.

But just when Senator Dole is getting particularly boring, along comes Elizabeth, who, for all of her fancy jobs and achievements, is stuck here in the role of First Lady Hopeful. And what an unpleasant spot that is: everything in her past has to be explained, made clean. Her mother, who vomited when Elizabeth told her she was going to go to Harvard Law, is her best friend; she did join a sorority (Tri-Delt) at Duke, but she chose the one that "emphasized service projects like raising scholarship funds to aid needy young women"; yes, she was presented as a debutante, but she "was more interested in writing a paper examining the decision-making process leading up to America's use of the first atomic bomb"; she wore the May Queen crown, but, let us not forget, only a few weeks before she carried a diploma in her hand. Mrs. Dole even takes time from her busy schedule to give some advice to dual-career couples: (1) have as many special times as you can, (2) don't allow work to crowd out the really important things in life, (3) look for opportunities to travel together, *(Continued on page 237)*

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books PEOPLE ARE TALKING ABOUT...

By 1965, when Balanchine was working here with the young Suzanne Farrell, he was already the twentieth century's greatest ballet choreographer.

BALANCHINE BY HIS FRIENDS

In 1920, George Balanchine made his first dance, a rather sexy pas de deux called *La Nuit*. He was all of sixteen years old. According to a former schoolmate and lover, the distinguished dancer and teacher Alexandra Danilova, Balanchine became deeply involved in the revolutionary and romantic spirit that swept through St. Petersburg's art world in the 'twenties—especially the romantic part. Danilova recalls that he "cultivated a cadaverous pallor...wore his hair long...wore nail polish, a cameo bracelet and a black shirt."

How this outlandishly costumed bohemian evolved into the twentieth century's greatest ballet choreographer is just one of the many stories that Richard Buckle, in collaboration with John Taras, tells in his loving biography *George Balanchine: Ballet Master* (Random House). They've assembled previously unpublished letters, filled in historical gaps, included excerpts from Lincoln Kirstein's diary. But it's their friendships with Balanchine—Buckle was the first British dance critic to applaud Balanchine's genius; Taras was the New York City Ballet's ballet master for twenty years—that give this book its intensely personal tone. And it's filled with wonderfully candid photographs, like this one of Balanchine with the astonishing Suzanne Farrell.—L.F. *("Books" continued on page 240)*

(Continued from page 226) (4) men, send flowers, (5) women, leave little notes around, and, here's the stunner, (6) talk on the phone. I can't; I'm speechless.

Look, if I were a better citizen, maybe I'd be thrilled to spend $19.95 to find out what one of the more viable Presidential candidates (and, sure, his wife, too) thinks. But this is a book of platitudes and excuses— he's got his Vice-Presidential campaign with Ford to contend with, and she's got air safety—and I think the Doles should be paying me.

Moving right along, Helen Hayes (yes, *the* Helen Hayes) has, with novelist Thomas Chastain, written a mystery, *Where the Truth Lies* (Morrow). This one should have been a TV series; unfortunately, Angela Lansbury got there first. It's not half-bad, a traditional murder-on-the-set story, fluffed up with a little insider talk. I was embarrassed, however, that the heroine, an elderly and fine stage actress—so grand that a Broadway theater bears her name—is here called Halcyon Harper. Couldn't she at least have been Dulcimer Doolittle? But the book is fun, and you won't guess whodunit earlier than halfway through the novel.

It's at moments like these that a person needs to go back to her own library—to pull out whatever her *Gone with the Wind*, or its more adult successor, may have been; to remember that books still have a power that no other medium has to change the way we see the world. I'm a believer. ▽

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All medical procedures require caution. There is a possibility of experiencing a reaction related to the injection process itself. However, this does not mean it is necessary to discontinue treatment. For instance, any injection carries a potential risk of infection. In addition, mild bruising or a slight blush could occur at the injection site. If you have previously had facial herpes simplex at the site of injection, there is a chance that the injection process could provoke another herpes simplex eruption. Your doctor will, of course, act to minimize these risks.

During the process of administering injectable collagen, it is possible that the needle could be accidentally placed through a blood vessel. This is unlikely; however, if it should happen, it could result in a scab or scar formation or a temporary discoloration of the treated area.

As with other substances that are injected (particularly local anesthetics and steroids injected into the head and neck area or the extremities), there is a remote possibility of accidental injection of the material into a blood vessel. This could result in blockage of the blood flow and loss of circulation to nearby sites. Such an incident has occurred once to date in an estimated total of three million injections of Zyderm or Zyplast Collagen, resulting in partial loss of vision in one eye.

There have been infrequent reports of the injected collagen being visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Also, some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

Extra care is required for certain people. Zyderm and Zyplast Collagen are used cautiously in people with histories of atopic or allergic reactions to other substances; their use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm and Zyplast Collagen are also used with caution in people who are receiving immunosuppressive therapy.

Treatment is postponed in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or in infants or children has not been established.

For the more than 300,000 people treated since 1976, injectable collagen has proven to be very safe. However, a small number of patients (approximately one percent) have developed an allergic reaction after one or more injections. These reactions have consisted of prolonged redness, swelling, itching and/or firmness at some or all injection sites. Most have lasted between three and four months, but in some cases have exceeded one year.

Of the one percent of patients who developed an allergic reaction after treatment, one-half had an unreported or unrecognized response to the skin test. (With proper monitoring of the skin test, many of these reactions could have been prevented.) The remaining one-half of this group developed allergic reactions despite a response-free skin test.

An additional one percent of individuals have experienced symptoms similar to those of an allergic reaction, but which occurred periodically. Recent research has shown that some of these patients are allergic to bovine collagen.

In rare instances, formation of a scab and sloughing of the tissue at the treatment site have been noted which, in some cases, resulted in a shallow scar. Also, less than three per 10,000 treated patients have reported systemic complaints consisting of nausea, rash, headache, joint aches or difficulty in breathing.

Ask your physician about Zyderm Collagen and Zyplast Collagen treatments. He or she can best evaluate if treatment is appropriate for you, and can answer any additional questions you may have.

books

PEOPLE ARE TALKING ABOUT...

(Continued from page 237)

The idea for a bookstore sprang up in Odile Hellier like an artesian well.

PARIS'S MOVABLE BRUNCH

The Village Voice bookstore is the scene of the city's love affair with contemporary American fiction. By EDMUND WHITE

Published or unpublished, old or young, male or female, American writers living in Paris (or just passing through) seek shelter at Odile Hellier's Village Voice bookshop. Hellier is a Frenchwoman who speaks our language perfectly except for the letter "R," which she pronounces as "W." "We're tewwibly twilled," she has said more than once while introducing a celebrated writer about to read in the cozy upstairs room above her Left Bank shop.

The thrill is genuine, however. In the last five years, the Voice has become a true American outpost and a center of literary activity. Visiting heavyweights like William Gaddis, Robert Coover, Raymond Carver, Richard Ford, Marilyn French, Russell Banks, Kathy Acker, and David Leavitt have read there. So have local American poets Marilyn Hacker and Edouard Roditi, and young Czech poet Vladimir Soukup; when Soukup died recently of AIDS, his mother and sister gave a dignified memorial reading of his works at the Voice.

On most nights there, it's standing room only; people hold their breath and try to hear. When Raymond Carver read, Peter Taylor, who had just won the Ritz Paris Hemingway Award and the Pulitzer back home, was there; it was, as Odile would say, "tewwibly twilling" to see the two greatest living American short-story writers shake hands in Paris.

Odile didn't plan to devote her life to a bookstore. She grew up in Paris, studied Russian literature in France and Moscow, and taught and interpreted Russian before becoming a full-time interpreter. To perfect her English, she signed up for a year in the States—and stayed on for a decade, working as an assistant to the former Algerian ambassador in Washington. When Odile moved back to France in 1980, she found a corporate job, but wasn't happy with the hierarchy. "Suddenly the idea of a bookstore welled up in me. I remember that during the drought of 1976 an artesian well miraculously sprang up in my mother's village garden for no reason, and this idea of a bookstore welled up in me in the same way.

"Books were always an important if highly personal part of my life," she adds. "My father's library was burned by the Nazis during the war because it contained books by Marx. My father died during the war, but I retained an image of him as an intellectual, a reader. My only real possessions were books; when I'd move I'd pack them—that was all!"

Why the name Village Voice? "Because the newspaper is an emblem of the America I like—open, nonconformist, humorous, political, skeptical. Besides," she adds, "I usually stock the books on the *Voice* best-seller list and very few of the schlocky books on *The New York Times* list." *(Continued on page 242)*

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Her outfit—Perry Ellis' Men's suits—Macy's/California Computer—Computerland, San Francisco.

(Continued from page 240)

When she opened her store in 1982, the dollar was strong, which meant there were plenty of Americans living in Paris but American books were very expensive to buy with weak francs. Now that the dollar has collapsed, there are fewer American clients but the books are plentiful and cheap. Odile is filling the gap by cultivating a new French audience for contemporary American fiction. Typically, when translations of Alison Lurie's *Foreign Affairs* and Russell Banks's *Continental Drift* were published in France, parallel passages were read by writer and translator in both languages.

As Odile puts it, "At my store, Americans can read the French classics in translation and the French can discover American writers, even those who are little-known in the States. The French like to select their own Americans; they have deified John Fante, Charles Bukowski, William Goyen, and now W.M. Spackman, none of whom is exactly a household word back in America." But like Sylvia Beach, the legendary bookstore proprietor of Shakespeare and Company in the 1920s and '30s, Odile knows her customers not only by name but by taste. Gilles Barbedette, a young editor at Rivages, a vigorous new publisher of foreign literature in French translation, told me that Odile has put him onto several of the best titles in his collection.

Sarah Gaddis, William Gaddis' daughter, lives in Paris and is finishing her first novel. Odile is the only person who reads her chapters as they are finished. "She's frank, honest, and asks useful questions," Sarah remarks. Other young American writers based in Paris depend on Odile's taste, encouragement, and publishing know-how. They drop in to browse through *The New York Review of Books* or *The Village Voice*, to drink an espresso, to meet with other expatriates—and to speak the native language. Then back to a chilly atelier to write about that Wisconsin farm childhood. It was, after all, in Paris that Franklin wrote his *Autobiography*, Jefferson wrote *Notes on Virginia*, Benét wrote *John Brown's Body*, Hemingway wrote *The Sun Also Rises*, and Glenway Wescott wrote *Good-bye Wisconsin*. ▽

books PEOPLE ARE TALKING ABOUT...

LITE BEERBOHM

In 1917, British critic, essayist, and caricaturist Max Beerbohm completed a series of twenty-three watercolor caricatures (now housed in London's Tate Gallery) devoted to his favorite subject—the painter and poet Dante Gabriel Rossetti and the flamboyant Victorians who revolved around him: artists John Everett Millais, Holman Hunt, Edward Burne-Jones, and William Morris; the pale, ethereal women who sat for them; and the literary contingent of Tennyson, Swinburne, Ruskin, and Robert Browning.

The subtle washes of *Rossetti and His Circle* (Yale) are perfectly suited to Beerbohm's mild, affectionate satire; he mocked only what he loved. *Here*, Charles Augustus Howell (known as "Owl")—a man Rossetti found so amusing that he kept him as a friend even after he began to suspect Howell of forging his paintings—nervously conspires with his mistress to copy Rossetti's "Kissed Mouth."—**E.W.**

NOTED

• It seems a good novel these days is just about anything with a story line that can hold your attention and dialogue that doesn't make you cringe. But Brett Laidlaw's first novel, *Three Nights in the Heart of the Earth* (Norton), forces a reevaluation of standards. Laidlaw captures both the subtleties of family dynamics and the torment of inner battles through his story of the days and nights prior to U.T. Fraser's suicide. Rather than loading us down with U.T.'s reassessments of his life as poet, teacher, husband, and father, Laidlaw presents most of the story from the family's point of view, lending new insight into the tragedy of suicide. When it becomes clear that U.T.'s act is inevitable, we are left worrying about the survivors—and hoping Laidlaw's first novel isn't a fluke. —M.G.

OF CRUELTY AND COURAGE

In the countryside of Guatemala, a nation the size of Ohio, "men are shot for carrying a dozen tortillas, since that much food in one man's hand must be destined for the 'subversives.'" Photojournalist Jean-Marie Simon's *Guatemala: Eternal Spring, Eternal Tyranny* (Norton) documents the lives of the country's native Mayan Indians *(left)*, who, since the Spanish Conquest of 1524, have suffered systematic repression, bordering on genocide, first by Spanish landowners, then by the Catholic Church, eighteenth-century coffee barons, and now, most brutally, by the Guatemalan Army. Though rarely mentioned in the press, Guatemala has one of the worst human rights records in the world—with reportedly one hundred thousand political killings and thirty-eight thousand "disappearances" over the past two decades. While the military's atrocities—random kidnappings, torture, and murder, to name only the most obvious—are clouded in Guatemalan government lies or made banal by the U.S. State Department's Orwellian jargon that "the perpetrators can only be determined inferentially," in Simon's book the unthinkable is placed before our eyes, on the page, in color. Simon's *Guatemala* testifies to the limitless capacity of some human beings to be cruel, and of others to endure, to fight, and even in severest suffering, to refuse to let evil claim their lives. —D.D.

JEAN-MARIE SIMON/VISIONS

EVAN-PICONE

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Left: Teddy Hose Garter Panty & Stockings: Coming Soon

Above: Teddy Hose Night Shimmer Control Top by Evan-Picone

photography by Eric Michelson

Teddy Hose Body Stocking & Thigh High by Evan-Picone

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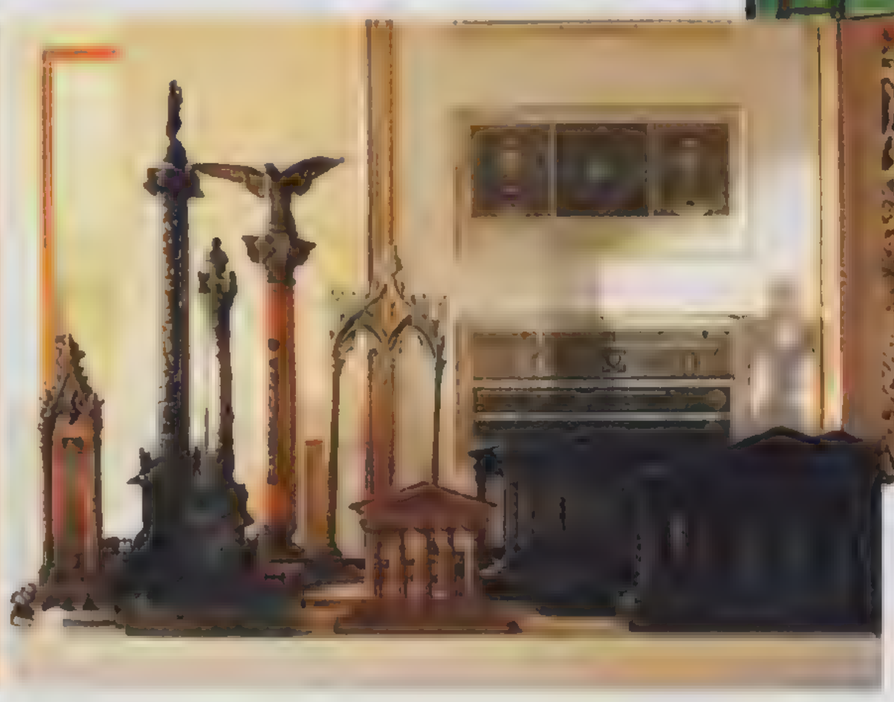
LIVING

Collectors and their rooms—a passionate breed . . . "faux" rugs . . . restaurant chairs—to go. BY BARBARA PLUMB

A collection is the most personal of statements, revealing a passion, a quirk, an obsession. And one almost always feels the need to share that statement—boldly, dramatically. Decorator J. Allen Murphy hangs his antique miniatures and nineteenth-century Chinese and Japanese court dolls, *right*, against the green-glazed *boiserie* of his games room, creating a wall at once playful and sumptuous. Architect Lee Mindel, inspired by his apartment's neoclassic flavor and its view of a colonnaded facade, amassed a group of colonnaded bookends and souvenir-size British, French, and American monuments, *below right*, mirroring the classical elements outdoors. New York City gallery owner Michael Ward houses rare Bronze Age and Celtic objects, *below left*, in an imposing early-nineteenth-century Egyptian-style vitrine, flanked by a pair of Josef Hoffmann chairs; artfully arranged, his furnishings and artifacts resonate with austere elegance.



Linoleum: very collectible

In the depths of the 1930s, linoleum rugs came in brilliant florals, wild geometrics, even Oriental carpet patterns, complete with printed "pile." Perhaps in reaction to today's extravagant faux-marbre and faux-bois floors, these humble "faux" rugs are again being sought out. New York City's Secondhand Rose stocks vintage floor coverings. Alas, prices are no longer depressed: nine-by-twelves run to $1,800. A2Z offers new Southwest-inspired "Navajoleums" and custom designs, starting at $350 through Clodagh, Ross, Williams, NYC.

WHOSE SOIREE NOW?

Working with florists since he was nine, Robert Isabell is, at thirty-five, the darling of New York City party planners, zipping around town in his sexy black Jaguar. For Caroline Kennedy's wedding, he decorated the church "to look like it wasn't decorated," with topiary bay trees, wild white roses, and honeysuckle. For Andy Warhol's memorial lunch, he reopened the old Billy Rose Diamond Horseshoe nightclub in NYC and painted it silver—"like The Factory." And for this month's Dior party saluting The New York Public Library, he will fly in ranunculus, tulips, lilacs from the French Riviera.

SEAT DU JOUR

"When I design a restaurant, the pencil runs fast," says architect Adam Tihany, "and it's easier to put the chair I am looking for on paper than to go and find it." Thus Bice (pictured), Remi, and Metro were born—the chairs that furnish three popular new Manhattan restaurants by Tihany. Like their classic predecessors—Hoffmann's Fledermaus, Mackintosh's Willow—Tihany's comfortable trio adapts smartly to takeout. Available through Interna Designs Ltd., at IDCNY.

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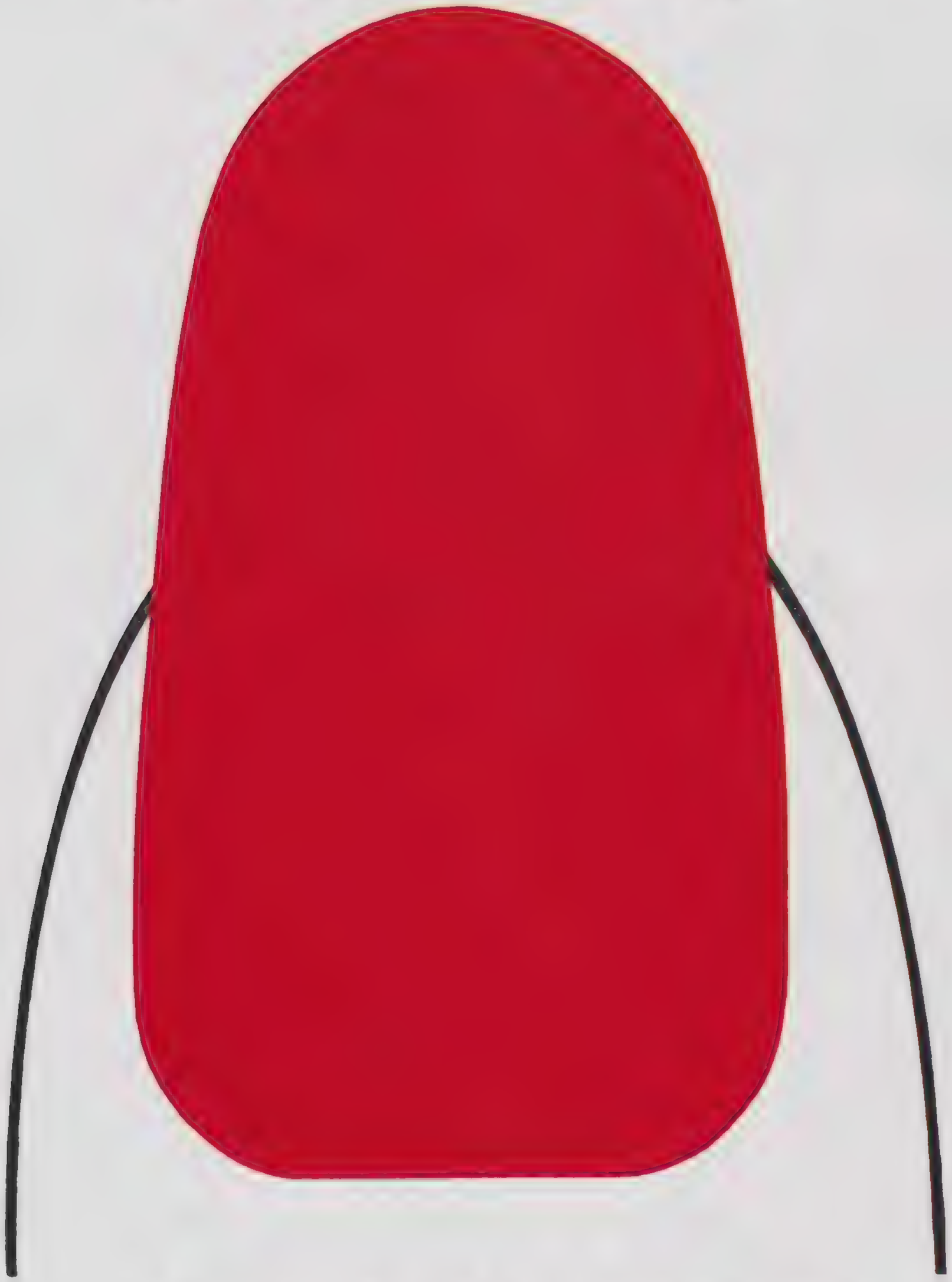

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THE BEST OF WINES

CREAM OF THE CROP

Culling from California's most distinguished vineyards, Belvedere turns excellent grapes into magnificent wines. BY MARTIN GERSH

Since its very first vintage in 1979, Belvedere Winery, in Sonoma County, California, has made magnificent Cabernet Sauvignons, Pinot Noirs, and Merlots, as well as excellent Chardonnays and Gewürztraminers, by using truly exceptional grapes from distinguished fifteen- to twenty-five-year-old vineyards. Yet Belvedere has hidden its own light under a bushel. Belvedere's labels frequently emphasize the names of independently owned vineyards—Robert Young and Bacigalupi in Sonoma, York Creek and Winery Lake in Napa—to the virtual exclusion of its own. While the modesty of this policy may be admirable, it has ironically deprived Belvedere of the full recognition it deserves.

Belvedere christened these reds and whites the Grapemaker Series, all of which I recently evaluated, including several due to be released later this year. In the style dearest to my heart, these wines make The Big Statement: created by two expert winemakers—Mary Ann Graf for the first two vintages, and Don Frazer thereafter—they are full bodied, wonderfully flavorsome, richly textured, complex, challenging, and, in the case of the reds, astonishingly long lived. The great intensity and potential longevity of Belvedere's reds result from prolonged grape skin contact during fermentation and the winery's impressive three- to four-year aging program.

All of the Belvedere red and white wines in the Grapemaker Series sell for about $13 to $14, except for the Gewürztraminers, which are $7 to $8.

BELVEDERE WHITES

Stylistically akin to their counterparts from Burgundy, invariably large scaled, multifaceted, densely fruity, and delicious, the Bacigalupi and Winery Lake Chardonnays are terrific and display quite respectable longevity by present-day standards.

Though Gewürztraminer has never been a favorite varietal of mine because of its somewhat overbearingly resinous flavor, the Belvedere examples are just about the most palatable I have ever known.

Recommended: **Bacigalupi Chardonnay 1985, 1984, 1983, 1982, 1981, 1980, 1979; Winery Lake Chardonnay 1985, 1984, 1983, 1982; Winery Lake Gewürztraminer 1985, 1984, 1983, 1982.**

BELVEDERE REDS

With a useful life span of thirty to forty years beyond the vintage, the nine Bacigalupi and Winery Lake Pinot Noirs from the Grapemaker Series are the best, most beautiful, consistently Burgundian Pinot Noirs made anywhere in the U.S.A. today. In fact, I know of only two producers in Burgundy—Louis Jadot and Pierre Bourée Fils—whose wines are competitive with these.

Belvedere's Merlots, all from the Robert Young Vineyards, are the finest and best-aging American wines made from this grape that I have encountered, capable of living at full strength for at least a quarter of a century. They fully confirm what such outstanding Pomerols as Châteaux Pétrus, Trotanoy, and Latour à Pomerol have demonstrated during the last twenty years—that the best Merlots are far longer lived than we have been led to believe.

The Belvedere Cabernet Sauvignons from the York Creek and Robert Young vineyards, displaying a capacity to age gracefully for more than thirty years, merit a place alongside such elite California Cabernets as the Chappellet Vineyard, Mayacamas Vineyards, Ridge Vineyards, Diamond Creek Vineyards, Sterling Vineyards' Diamond Mountain Ranch, and Clos du Bois Reserve—all, in turn, the peers of the two dozen greatest Bordeaux being made today.

At present, these complex Belvedere red wines need very prolonged aeration—the equivalent of many additional years of bottle aging—before their most beautiful taste characteristics can emerge fully.

Recommended: **Bacigalupi Pinot Noir 1985, 1984, 1983, 1982, 1981, 1979; Winery Lake Pinot Noir 1984, 1983, 1981; Robert Young Vineyards Merlot 1985, 1984, 1983, 1982; York Creek Cabernet Sauvignon 1984, 1983, 1982; Robert Young Vineyards Cabernet Sauvignon 1985, 1984, 1983, 1982, 1980.**

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FOOD IN VOGUE

China Grill—East meets Nouvelle . . . Farmhouse cheeses—the best Americana. BY BARBARA KAFKA

China Grill's heady, cross-cultural blends: (clockwise from top) grilled shrimp; five-fruit cheesecake; roasted and sautéed lobster, presented by owner Kenji Seki

Today's world presents etiquette problems barely known twenty years ago: for instance, you may have a vegetarian friend whom you want to include in a dinner party at a restaurant; you want to make sure that she doesn't spend the whole evening munching a single lettuce leaf, and yet you don't want all the other guests to have to sacrifice the terrific restaurant meal you have chosen. What do you do? Or, say you are on a very strict diet and a friend who loves to eat invites you to dinner. What do you do?

I used to spend quite a bit of time in San Francisco, where food-loving friends would serve me local crab whenever it was in season. It was generous and thoughtful; but what they didn't know was that I am violently allergic to crab. After several mortifying evenings, I learned with great difficulty to say, when invited to dinner, "I must tell you that I am allergic to crab."

So, I urge you to confess your limitations when invited, rather than waiting for a last-minute confrontation. If your requirements are truly exotic or strict—this is your week to eat macrobiotic or your doctor has put you on an austere gall-bladder diet—it is generally nicer to say that you would love to come but can eat beforehand.

As the host of a person who confesses to dietary restrictions, the most gracious response would be to assure that a bowl of brown rice will be available or that one course of the meal will be a simply steamed fish whose sauce will be served on the side. When inviting such a person to a restaurant, the situation is much easier. As you are making the reservation, explain your guest's needs and ask whether there are appropriate items on the menu. If not, ask whether the chef will prepare something special, a fair question as long as you ask it in advance. If the chef will not oblige, choose another restaurant.

When Ken Hom's book *East Meets West Cuisine* (Simon & Schuster) came out last fall with its panoply of delicious recipes, I figured we were in for a new trend of ever more fanciful cross-cultural cooking. Hom's approach seemed so logical, especially in view of various restaurateurs' efforts to combine Japanese and American traditions or, less often, Chinese and American cuisines.

A startling culinary mélange exists at China Grill (52 West 53rd Street, NYC; 212/333-7788). The idea for the restaurant came from Chinoise on Main, Wolfgang Puck's innovative restaurant in Santa Monica, California, which has food that blends Chinese flavors with Puck's sophisticated European techniques. China Grill's chefs go much farther than Puck in combining a broad range of influences.

Kenji Seki, one of China Grill's owners and the man who greets you at the door, is Japanese. He used to work at Chinoise on Main, as did several of the chefs, two of whom are Japanese but have French training. Some of the chefs are American, but they have been exposed to the new multicultural wave of Oriental cooking. It all goes to make a heady and beautiful blend; but I would never call it just Chinese.

What is miraculous is that all these influences and the wide variety of flavors that they employ—from soy sauce to tarragon, from rice wine vinegar to red wine vinegar—blend into a delicious whole. There is one dish, for example, with three flavors of fresh pasta served in a light seafood sauce made with Champagne, seafood stock, sea urchins, and a little cream. Pasta accompanies fresh Louisiana shrimp and a salad of baby greens—as many as seven different varieties. Since the *(Continued on page 256)*

Cabbage filled with sole and salmon, from Gourmet Gazelle

Top, MARK JENKINSON, bottom, BRIAN HAGIWARA

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PERUGINA

(Continued from page 254)

food isn't heavy, you can order several dishes. Each one arrives—theoretically to be served family style—on a huge oval platter.

The principal dish and its garnishes or components are arranged to make a beautiful, but not contrived, picture that looks more Japanese than Chinese. Almost every platter comes with a delicious salad of leafy greens. Try to get the platters to come out of the kitchen two or three at a time rather than all at once; otherwise, you will have trouble fitting them on the table. Timing the courses' appearances won't be difficult; China Grill's service is attentive and good.

If after the multicultural China Grill experience you still crave real Chinese food, try Chin Chin—named after its owner, Jimmy Chin (216 East 49th Street, NYC; 212/888-4555). Chin Chin serves some of the best Cantonese food I have had in years. The tea-smoked duck is unbeatable; the dumplings are tender and juicy. There is a jellyfish salad that may sound odd and unappetizing but tastes extremely cool and refreshing. The jellyfish are thinly shredded, no more slippery than noodles, and are served *al dente*. I can't recommend the restaurant too highly. I return again and again.

Some ideas are so good they seem inevitable. Gourmet Gazelle (1204 Third Avenue NYC; 212/439-9898), the creation of Ellen Brown, a food writer and consultant, and Suzanne Ainslie, feeds the flame of two big food trends: take-out food and exciting but diet-conscious meals. While all of Gourmet Gazelle's foods are low in calories, sodium, sugar, and cholesterol, they are attractive and taste delicious.

Small cabbage rolls are filled with tiny cubes of sole and salmon and flavored with fresh ginger, scallions, low-salt soy sauce, and a touch of sesame oil. A beautiful terrine of carrots and spinach is served with skewers of grilled turkey sausage and mushroom caps stuffed with crabmeat. For more simple appetites, a half pound of chicken salad, made attractive and flavorful with roasted red peppers, and only 236 calories, can be bought for $5.50. (You can choose between complete meals—even catered dinners—and single items sold by weight. Nutritional information is listed on the menu, and certified by Hill Nutrition, one of the best recipe-analysis labs in the business.)

If you are more of a cook than a buyer of take-out foods, Gourmet Gazelle offers a good selection of salt-free mustards, flavored vinegars, spice blends, low-sodium and low-calorie cheeses, and a host of other good ingredients. They always have salt-free stocks, made in their kitchens, and muffins to round out your meal. This is such a good idea I expect to see it "knocked off" even as I write about it.

Thanks to a good friend from Texas who now lives in California, I have discovered a mail-order source for excellent ground chili. Pure chili—not bulked up with other spices and flavors—is hard to find. Pendery's Chile Supply Co. in Texas, however, takes chili seriously, offering eight different kinds of chili pepper distinguished by color (darker means longer roasting), place grown, and, if you ask, heat.

Pendery's also offers its own spices, which you can order in bulk. The American paprika, made from sweet peppers, is fresh and delicious. My friend swears by the Original Chile Blend, made with chili peppers, garlic, oregano, and cumin.

Prices are moderate, around $3.00 for a whole pound of chili pepper. Eight-ounce and four-ounce packages are also available. When you get your spices, put them in clean, tightly sealed jars and refrigerate or freeze them to preserve their pungency. To order, write to Pendery's Chile Supply Co., 304 East Belknap Street, Fort Worth TX 76102 or call (800) 533-1870.

Every day I get promotional material from people who want to bring foods to my attention. Most is instantly disposable, but not *A Guide to American Specialty and Farmstead Cheeses*, by Barbara Lang, from The American Cheese Society. This short, well-written paperback will familiarize you with many wonderful cheeses. Buying U.S. cheese is a very enjoyable way to help right our balance-of-payments situation. To order, send $4.50 to the Society at P.O. Box 97, Ashfield MA 01330. ▽

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ENTERTAINING

Family affairs: intimate evenings with architects Hugh and Tiziana Hardy

BY WILLIAM AND CHESBROUGH RAYNER

Hugh and Tiziana Hardy live in a row house in Greenwich Village that combines the seriousness of Thomas Hardy with the whimsy of Laurel and Hardy. They are both architects, Tiziana specializing in urban planning, and Hugh being a partner in Hardy Holzman Pfeiffer, currently giving a new look to Rockefeller Center's Rainbow Room (it "vibrates with a sense of history," he says).

Industrial shelving holds Imari, Staffordshire, majolica

So it seems natural that their bookshelves are heavy with important works, that their walls are hung with pictures ranging from Renaissance anatomical drawings to Hugh's watercolors, and that there are contemporary sculptures by their friends, such as Nancy Graves. Good cooking smells emanate from the Hardys' kitchen, and classical music emanates from . . . somewhere.

On the Laurel and Hardy front, the library includes a hilarious hand-carved coconut tree, which they brought back from Bali, in sunny tropical colors, and a sculpture in the form of a table whose legs splay out like a newborn gazelle's.

It is in this atmosphere that they entertain, generally from six to eight friends, dining around a large round wooden table that, like so much in the house, was built by Hugh. Tiziana is Italian by birth, so in the winter dinner might start with a *pasta primavera*, followed perhaps by boneless roast of lamb stuffed with rosemary; sautéed sliced artichoke bottoms with parsley and garlic; a salad; and cheeses and apricot meringues for dessert. Tiziana makes a point of serving everything on a platter to create a feeling that dinner is "a family affair. We are not very formal people."

A table set with architect's precision: 1930s Italian terra-cotta dishes and spider mums in bud vases

Their table is set with precision and restraint. Spider mums are placed in bud vases at the center. The milk-white china is embossed with grapevines, and the family silver is of 'thirties design. There are simple blue water goblets and classic long-stemmed wineglasses. At the Hardys', one finds everything necessary and nothing superfluous.

Dinner is always served promptly at eight; and because most of the Hardys' friends work as hard as they do, the evening usually breaks up by ten-thirty or eleven. They maintain—and correctly, I think—that it is not the length of time people remain at a party that determines the success of the evening but the intensity of effort made during the few hours people are together. If I read the Hardys accurately, they would agree that there is nothing more deadening than a roomful of fagged-out guests, none of whom shows the leadership qualities to get up and go home. The Hardys might also agree that, once that leader has appeared, the rest of the guests are not obliged to troop out like good little soldiers. That is certainly no way to get along with "not very formal people."

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High times in East Europe. . . Israel's grandest opera. . . Japan: $1099. BY RICHARD ALLEMAN

The American Federation of Arts has put together what promises to be an incredible insider's swing through Eastern Europe this spring. Led by author/lecturer/art historian Olivier Bernier, this "Legendary Baroque Cities of Europe" odyssey will focus on the splendors of Prague, Dresden, Budapest, and Vienna—and feature top-notch hotels, receptions and dinners, special museum and gallery visits. Departing from New York City on May 16, the two-week tour costs $5385 per person, which includes a $500 tax-deductible contribution to the American Federation of Arts, but not U.S.-Europe air fare. For additional details, call: 212/759-1590.
(*Pictured: Prague's Wallenstein Palace*)

Pure golf

In Pebble Beach, California, a dramatic new golf course—the Links at Spanish Bay—is now ready for play. A first for the U.S., this challenging eighteen-holer virtually duplicates the rugged, dunesy, totally natural terrain of the ancient Scottish "linksland." Edging the course, the new Inn at Spanish Bay has posh rooms with fireplaces; a pool, spa, tennis. See page 264.

ISRAEL'S "AIDA"

This spring, Jerusalem's Old City will furnish the extraordinary backdrop for a spectacular production of Verdi's opera "Nabucco," depicting the Jewish people's fight for freedom under Babylonian domination. Twelve performances—with London's Royal Philharmonic, superstars like Grace Bumbry, and a cast of over a thousand—are set between May 15 and 29. Phone: 212/439-1730.

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If you've ruled out a trip to Japan this year owing to the falling dollar, a new tour package from Kintetsu International Express may give you cause to reconsider. One of the year's great bargains, these new "Ichiban Weeks" offer adventurous independent travelers round-trip New York-Tokyo flights as well as six nights in no-frills Japanese hotels for a mere $1099. Also included are transfers between Narita airport and downtown Tokyo, a sightseeing tour, maps and guidebooks. In addition, you are free to design an itinerary that includes as many as four different cities; the only hitch is that you spend a minimum of three nights in Tokyo. For details, call: 212/307-5996. Sayonara!

Top BERNARD P. WOLFF PHOTO RESEARCHERS; center AL FERRERA; left PASCAL BA

For a fascinating armchair journey to some of the Western World's most civilized outposts in North Africa, the Middle East, and the Orient, Vendome Press's *Grand Oriental Hotels* is richly illustrated with rare photos, postcards, luggage tags, menus, and snippets from travelers' diaries. $60.

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SAFARI TO THE SURREAL

Down under and out back: the romance of an Australia most Australians never see

BY JILL SPALDING

Soon after seeing *Crocodile Dundee*, I encountered the real thing. Ray Molony, in the States recruiting for his Frontier Freedom Safaris, wore all the right gear, and was as conversant in the aboriginal language of Dreamtime as in the vocabulary of travel. I had never visited Australia, and he had a proposition for six of us: a one-week, six-hundred-mile circuit encompassing rain forest, bush, and the Great Barrier Reef. Our destination would be Far North Queensland, the lush northeastern shoulder that points toward New Guinea, remote enough to have remained unexplored by most Australians, yet accessible by four-wheel-drive vehicles after a direct flight from Los Angeles to Cairns.

The trip itself was a three-film odyssey that fast-forwarded me from summer to winter and, more strangely, from yesterday to tomorrow. At the airport, Ray found me nursing two misplaced days with a steaming cappuccino (swank, I thought, for a place that refused credit cards). He transferred me to a serious-looking van armed with a Flying Doctor radio (''they'll get antivenin to you in thirty minutes'') and, of more immediate interest, air-conditioning.

Outback, I quickly learned, is not just unpeopled flatland but virtually anywhere that is not settled—the first ten feet outside any community. An hour north of Cairns by the dust-blown coastal route, we were in the land of tucker, tinnies, and timbo (bush-speak for food, beer, and children). Its beaches were our gateway to bizarre phenomena: Earth the color of sun and blood. Roads lined with *(Continued on page 264)*

''Outback, I quickly learned, is the first ten feet outside any community''

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Jill Spalding *is the West Coast editor of Australian Vogue.*

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AUSTRALIAN SAFARI

(Continued from page 262)

orchids and black palms, as though planted for a royal procession. "Bouncing" stones, which jump straight up when struck together. "Mystery" Mountain, which swallowed entire tribes of aborigines into its black-boulder caves.

A mile of paved roads signaled arrival at Cooktown, a toy village spruced up for tourism with two cafés (cappuccino, naturally) and a museum celebrating Captain Cook, the man who mapped Australia. Less ballyhooed is the walk up Grassy Hill through a grove of "living fossils," as naturalists call these cycads, to a compass sweep of ocean, bay, river, and reef.

One could have composed grand things from here—poems or cantatas, or at least a letter home—but Ray wanted to reach Hope Vale Mission before dark. Here prosper the aborigines of the Guuya-Yimdhirr, who had previously refused safaris, but knew of Ray and welcomed us. They were sorry that their ritual dancers were performing elsewhere ("gone walkabout," Ray translated), but supplied a young fellow who could play up a storm on the digereedoo, a flute reaching to the ground. To its strange, abysmal sound, we pitched our tents and hung out our clothes in the tropical night, under the illusion that they would dry. The billy, the outback's indispensable iron cookpot, was transmitting pungent signals. The trees were raucous with birds. For the city person, the first night in the outback is a rite of passage. As sparks escaped the fire to mate with shooting stars, I listened to tales from the Dreamtime and had a sense of the ancient nomads, of their intimacy with Australia's impossible distances.

The next morning, the aborigines led us deep into the rain forest, I sighing for my sneakers (left in the dryer at home), though my guides were walking barefoot. My infrared imagination was conjuring up slithery, crawling slimies that bit and lunged. In fact, there were no poisonous snakes or spiders. The rain forest's threat lies elsewhere; its guardians are defensive. One doesn't try for a hands-on experience unless well-versed in the patterns and textures of the barks and leaves. Slashed with a knife, a tree spurts red "blood" that can kill on contact. Brush the stinging nettle, and your flesh will host its thorns for months. Push aside a lawyer vine and its hooks seize hold resolutely.

Only the promise of what lay ahead could pull me from these graceful people who had escorted me through their secret world. We bumped northward over creeks and logs, entering country that, even by bush standards, seemed remote. We made a "last gas" stop at the locally renowned Laura Café—dazed wallabies leaping into our headlights; flocks of white cockatoos lifting off fields like helicopters—then forged down a road flanked by spooky black anthills that reach a man's height and, by some natural law, invariably face north.

It was dark when, in the midst of nowhere, we pulled up to a refectory table set with candles and a stove strung between two cottonwoods. Parched and ravenous and lightheaded from all the stars, we ate pork chops and drank and sang songs of Matilda waltzing, then retired to small cabins open to the clickings and rustlings of the night.

Dawn belonged to the kookaburra, as fresh and naughty as a bluejay. After a steaming outdoor shower and a breakfast for triathletes (an unlikely stir-fry of potatoes, sausages, tomatoes, bananas, bacon, and onions), we drove across vast ranchland to view aboriginal rock art—by local accounts, at eighteen thousand years, the world's oldest paintings.

Ray charted our return inland via Atherton Tableland, teeming with birdlife, and Mossman Gorge, where those up for thrills could swim under the rainbow of a waterfall. Then a hairpin climb by Victorian train to Kuranda's newly opened butterfly sanctuary, the world's largest, where Technicolor butterflies welcomed us like geishas. There were encounters, too, with oddities like the Giant Hercules, whose eleven-inch wingspan belies its four-day life cycle.

Sensing overload, Ray proposed a day of sport, perhaps *(Continued on page 266)*

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AUSTRALIAN SAFARI

(Continued from page 264)

horseback riding in the bush; but I was hungry for more magic, so we pushed on to Daintree, a distance of only thirty miles, but another geological epoch.

Those fortunate enough to know of Warren Not, Fleur Quinn, and their two daughters—who live in Daintree's rain forest *Mosquito Coast*-style—can be shown things that make the heart leap. You are ringside at the original battle for survival. Mangrove roots form waist-high walls. Figs compete for the sun by seeding themselves on treetops and strangling their hosts as they put roots to the ground. Somewhere in the swamp, the crocodile waits for you to veer off course. Warren took me croc-spotting at nightfall, an excitement I would gladly have forgone once the mangrove roots closed in over our tin rowboat, a meager shield should the flashlight cease to mesmerize those glowing amber eyes.

If the Great Barrier Reef is your destination, you can approach it no more dramatically than after Daintree. From Australia's most intense ecosystem to the world's largest living organism, from pitch darkness to opaline translucence, there is a drive of forty minutes.

I was based at Port Douglas, until two years ago a sleepy coastal village that stirred only to accommodate the few snorkelers who filed north when the monsoons abated. Now this port is bursting with condominiums, boutiques, and concessions that offer frozen yogurt and, yes, cappuccino. For the luxury-minded, the Sheraton has just opened its lavish Mirage with golf and saunas, and Four Seasons is planning to float a world-class hotel on pontoons from Singapore to anchor on the reef itself.

There are several day trips from the mainland to the Great Barrier Reef, as rudimentary as a ferry ride by enterprising locals who plant an umbrella and leave you to it; or as glamorous as the sophisticated Quicksilver operation, which speeds you by powerful catamaran to a spectacular reef site, provides a copious buffet lunch, and offers helicopter sightseeing, a submarine tour, and scuba diving with marine biologists.

It's a pleasure to use the word "unique" correctly—nothing rivals this living palette of neon stripes and spots that tilt against the coral. In the rain forest, animal life is hidden and plant life rife; on the reef, the opposite is true. Make a move, and it's rush hour on the subway; fish—curious, playful—mow you down. Groupers the size of Labradors take breadcrusts from your fingers. Giant clams with velvet linings recall the bad guys in Esther Williams movies. Everything grows in variables: brain coral, cabbage coral, table coral. And in multiples, just in case.

Nothing of a natural order can surpass the reef. From there, it's either home or to Sydney, where curiosity pulled me; beautiful, I had heard, but in no way was I prepared for its bay, its American comfort, its European charm. North of Sydney is Palm Beach,

"The reef is like rush hour on the subway; fish—curious, playful—mow you down"

where the director Peter Weir lives. The day I landed on him, Bryan Brown and Rachel Ward stopped by. None of them had ever visited North Queensland, and all were curious about my trek.

How do you describe a country to its own people? I would have liked to tell them that for those interested in the surreal and in the ancient codes of life there is no other experience quite as weird or wonderful. But there are no words quiet or unabused enough. "Fabulous," I said. "Fantastic. And the cappuccino is terrific."

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SYDNEY A LA CARTE

A new cuisine—light, inventive, intriguing—is just coming into its own in Australia

BY LEE BAILEY

Part of the pleasure of visiting Australia these days is food. In this vast and still vastly underpopulated country, a whole new cuisine is suddenly evolving. The experimenting that is going on in Australia's search for a culinary identity reminded me of the best of what was going on in California a few years ago. The California connection is reinforced by a climate that encourages outdoor living and provides year-round an abundant and varied array of fresh produce.

The astonishing difference between California and Australia is that Australia has practically no cooking traditions. It is as if the uninspired "roast and three veggies" (which is how Australians describe their cooking of several decades ago) spontaneously became the foundation for a completely new and original cuisine. It was refreshing to discover that although there is a lot of talk about food, and even more being written about it, Australians have not (thus far, at least) made their hot young chefs into superstars the way Californians have done with theirs. Perhaps this reflects an essential difference between our two cultures: Whereas we Americans seem dead-set on rewarding talented people as quickly as possible with an exaggerated moment in the sun, Australians apparently are content to let them work happily and anonymously at their craft. Maybe, in the long run, this permits greater creativity.

A must for food enthusiasts who want to sample Australia's new cuisine, as well as for anyone who simply likes to eat well in graceful surroundings, is Berowra (rhymes with "Carrara") Waters Inn. Situated at water's edge on the Hawkesbury River, Berowra is technically part of greater Sydney, but is actually about an hour's drive from downtown. To get there, you must either hire a car and chauffeur or drive there yourself—on the left side, as in England. When you arrive, a small boat is sent to ferry you over, since the restaurant is located across the river.

Once settled in, you will likely find mouth-watering terrine of rabbit, thinly sliced and perfectly baked tuna dressed with olive oil, guinea hen baked in clay accompanied by bread *(Continued on page 270)*

Lee Bailey *is the author of four books on food and entertaining; his latest is "Lee Bailey's Good Parties."*

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THE LADY AND THE UNICORN FROM THE FRANKLIN MINT

SYDNEY A LA CARTE

(Continued from page 268)

sauce, squab and baby chicken (called spatchcock), and a selection of roasted meats as well as faultlessly prepared fish. All are served with an imaginative assortment of exquisitely cooked vegetables, which changes with the season and according to the inspiration of Berowra's young owner/chef, Gay Bilson.

Desserts at Berowra Waters Inn are primarily fruit-based: ices, tarts, sorbets, and the like—not surprising when you see the eye-popping diversity of fruits in the produce markets. A visit to Berowra is also a fine time for an introduction to the really superior and distinctive wines of Australia. Since you are presented with a tulip of Champagne to begin your meal, you are already off to a good start. Although most of Australia's wine labels will likely be unfamiliar to any but the most informed connoisseur, one that first caught my eye was the Petaluma Coonawarra, because of the town called Petaluma north of San Francisco. It turns out that Australia's Petaluma makes an excellent dry Cabernet Sauvignon. Other local labels worth trying are Heemskerk Pinot Noir, Huntington Estate Cabernet Sauvignon, Lindemans Hunter River Chablis, and Mountadam Chardonnay.

Incidentally, although dinner is served at Berowra, I'd go for lunch. The view is so peaceful and the setting so unpretentious and inviting that it would be a pity to be there in darkness. If you are feeling flush, Aquatic Airways (phone: 919-5966) will fly you up in a seaplane, drop you at the dock in front of the place, and collect you later ($48 US round trip). For the more adventurous, you can rent a power boat from Halvorsen Hire Cruisers (phone: 457-9011) and cruise up there yourself.

Back in Sydney proper, one of the newest and best places to dine is Chez Oz. This sleek eatery in the Darlinghurst section of the city is the inspiration of Gloria Staley, her daughter, Helen Spry, and her son, Daniel. Chez Oz is both trendy and casual, attracting a crowd that would be as comfortable in Malibu as in Sydney.

As was true of Berowra, everything I tried at Chez Oz was good—from humble scrambled eggs with salmon to more sophisticated dishes like charcoal-grilled kidneys with straw-potato cakes. I should mention, too, that first courses (called "entrées" in Australia) and desserts tend to be extremely generous in all restaurants. When I caught on to this, I began either to skip them altogether or to concentrate on them entirely.

The emphasis placed on fish and seafood everywhere (one of the best-selling dishes at Chez Oz is beer-batter-fried whiting served with chips and salad) reminded me of New Orleans, an impression enhanced by the iron grillwork on many of the city's older houses. But Sydney, unlike the Crescent City, has only a couple of oyster bars—a disappointment considering Australia's delicious native rock oysters. One place that often serves excellent oysters is downstairs at David Jones Ltd., a department store on Elizabeth Street. Just make sure that oysters are on the menu before you go.

The very popular Wharf Theatre Restaurant is also good for oysters. What this place really has going for it, in addition to its easy atmosphere, is its view of the harbor, lovely during the day or night. For a city so focused on its beautiful waterways, there are unfortunately few eating spots where such vistas can be appreciated.

I started my meal there with those wonderful Australian oysters on the half shell, then went on to grilled prawns and a crisp green salad. Dessert was a gorgeous mango—and it all added up to what I call an almost perfect lunch. For those with other tastes, The Wharf offers a variety of meats and fish and proper vegetables, as well as its specialty: a sandwich-like concoction served on a bread called *fougasse*—similar to brioche, but made by substituting pork fat for butter. Fillings can be anything the imaginative chef has handy, from meat and fruit to vegetables and nuts.

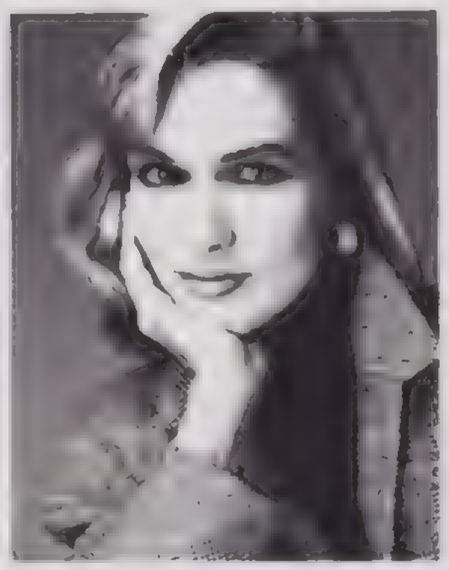
Almost everyone who visits Sydney for any length of time gets up to a place called Palm Beach. This is the Australian equivalent of New York City's Hamptons or L.A.'s Malibu. An area with absolutely breathtaking views and wonderful water, it's well worth the trip. If you get there, by all means go to Reflections, a very small, neat, and pleasantly designed restaurant. Try the rack of hare, which was served with pears when I was there; or order one of their marvelous, simple seafood creations. I could recommend all the dishes I tried (which seemed to be almost everything), so plunge ahead. Desserts are hard to resist, looking and tasting as they do. The only problem with this place, aside from its limited seating, is its limited hours.

Because of Australia's rich immigrant mix, ethnic restaurants abound, so you might want to check out the Chinese, Japanese, Burmese, Thai, Indian, and Indonesian places as well as the usual Italian, Greek, etc. But, ultimately, Australia's new "Australian" restaurants are the most exciting—because you have the chance to taste and see a food style coming into being . . . and one that has the earmarks of becoming very good indeed.

Berowra Waters Inn, Berowra Waters; phone: 456-1027.
Chez Oz, 23 Craigend Road, Darlinghurst; phone: 332-4866.
The Wharf Theatre Restaurant, Pier 4, Hickson Road on Walsh Bay; phone: 250-1761.
Reflections, 1075 Barrenjoey Road, Palm Beach; phone: 919-5893.
Note: Reservations are recommended for all these restaurants—especially on weekends.

LOOK WHO'S BEEN TO THE PHOENIX.

DIANNE DE WITT, New York City. Top fashion model. Began her career in Paris, now New York, European and American fashion magazine covers, TV commercials, designer's collection shows. Single, member of Junior Committee for Cooper-Hewitt Museum. Church social work. First visit to The Phoenix was with her mother.



Dianne doesn't take fitness lightly. She can't. So her first trip to The Phoenix came only after "I did a lot of research. I like the friendliness and genuine concern of The Phoenix...the atmosphere of acceptance." **Did The Phoenix have an effect on her?** "It was the turning point in taking care of me!" **The turning point in your life can be just a phone call away. Call us! 1-800-548-4700, 1-800-548-4701 (Texas)**

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VIEW

Swing Season

The new skirts of spring shape up with a decidedly different twist: short, floaty, flirtatious

This season, what's changing most may well be the look of a skirt. It's short, full, and soft, yet the farthest thing from a big bubble or crinoline. At Chanel, the little swing skirt gets bold multi-colored roses. Ralph Lauren pairs his in shiny satin with a black strapless maillot. "It's a year of focusing on legs and shoes," says Mary McFadden—in a seventeen-inch quilted "ballerina" skirt. "It feels young, fresh, and I'm enjoying it."
("View" continued on page 278)

Right on the rose, at top, by Versace. The shape at Beene, left; above, on a Blass dress.

Sheer and soft: skirt, above, Armani; below, high-waisted, at Valentino. Left: Mary McFadden's frothiest evening.

PATRICK DEMARCHELIER, GUY MARINEAU, PIERRE SCHERMAN

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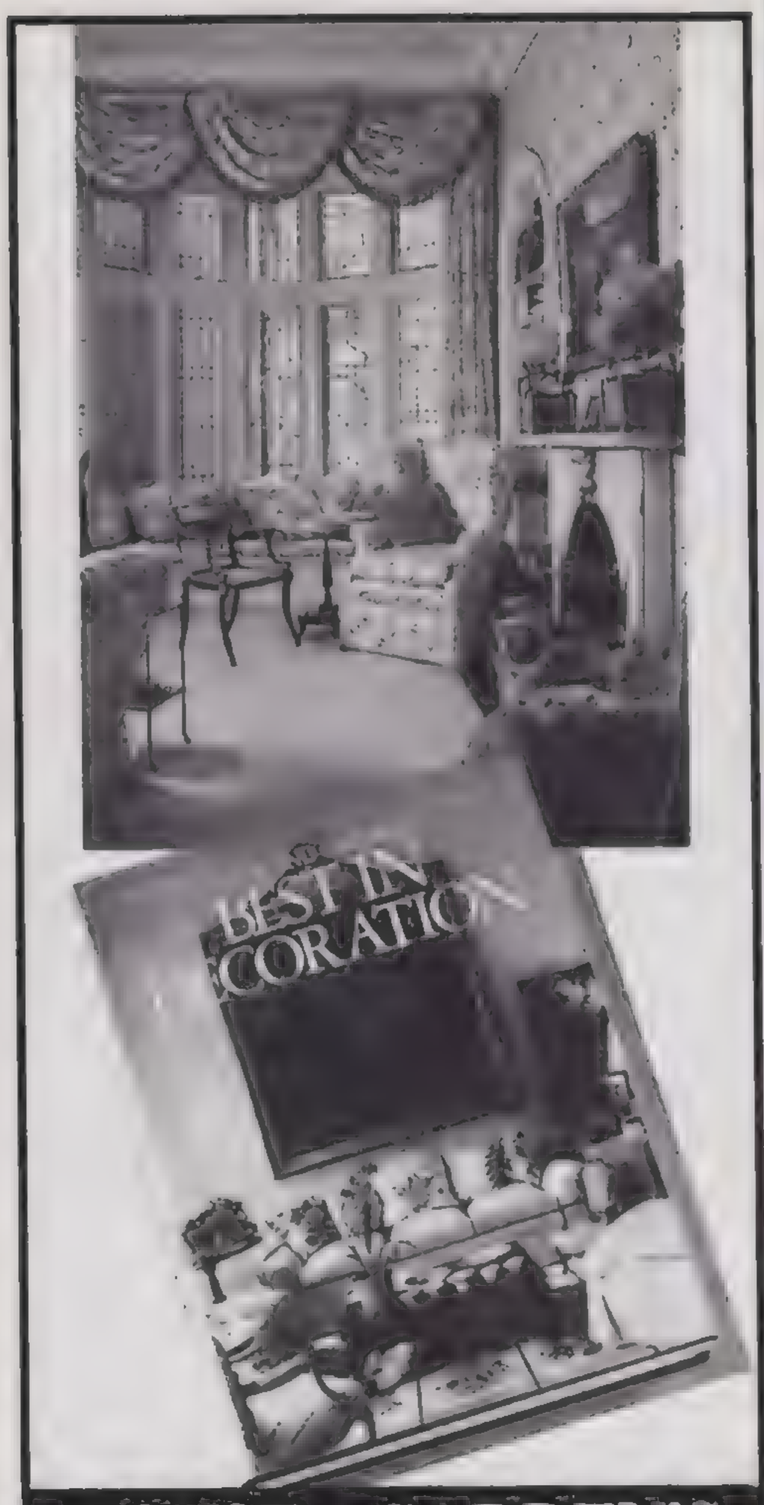

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VIEW

MR. CLEAN

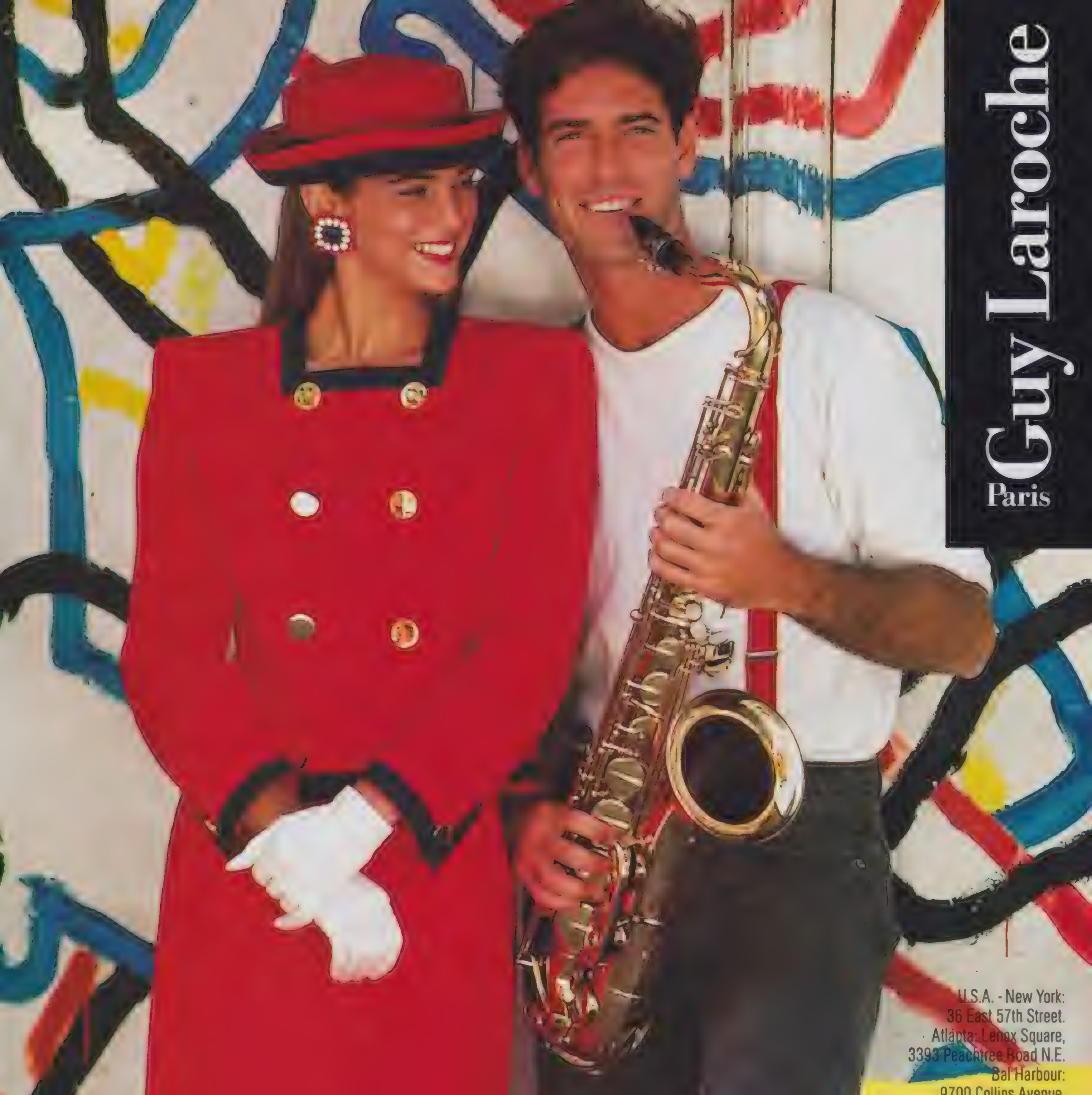
New designer Isaac Mizrahi makes what's minimal magnificent

While many young designers are being seduced by flounces and sequins, Isaac Mizrahi is exploring the edges of the clean line. "The hardest thing to do is modern shape," says the twenty-six-year-old designer, who showed his first collection only nine months ago. "Shape is the thing that keeps me up at night, that propels me." Mizrahi (the name is Syrian) grew up in Brooklyn, attended Parsons School of Design, apprenticed with Perry Ellis, Jeffrey Banks, and Calvin Klein. "Calvin is a great editor," Mizrahi says. "He inspired me, compelled me, to make everything clean." Obviously, it worked.

("View" continued on page 288)

Soft, sensual tailoring: above, in a taffeta evening coat; right, in the narrowest slip dress. Isaac Mizrahi focuses, too, on day dressing that's just a bit offbeat: below right, the simplest shorts and white cotton shirt; below, a linen-lined rubber raincoat, easy turtleneck and pants.

MATTHEW ROLSTON



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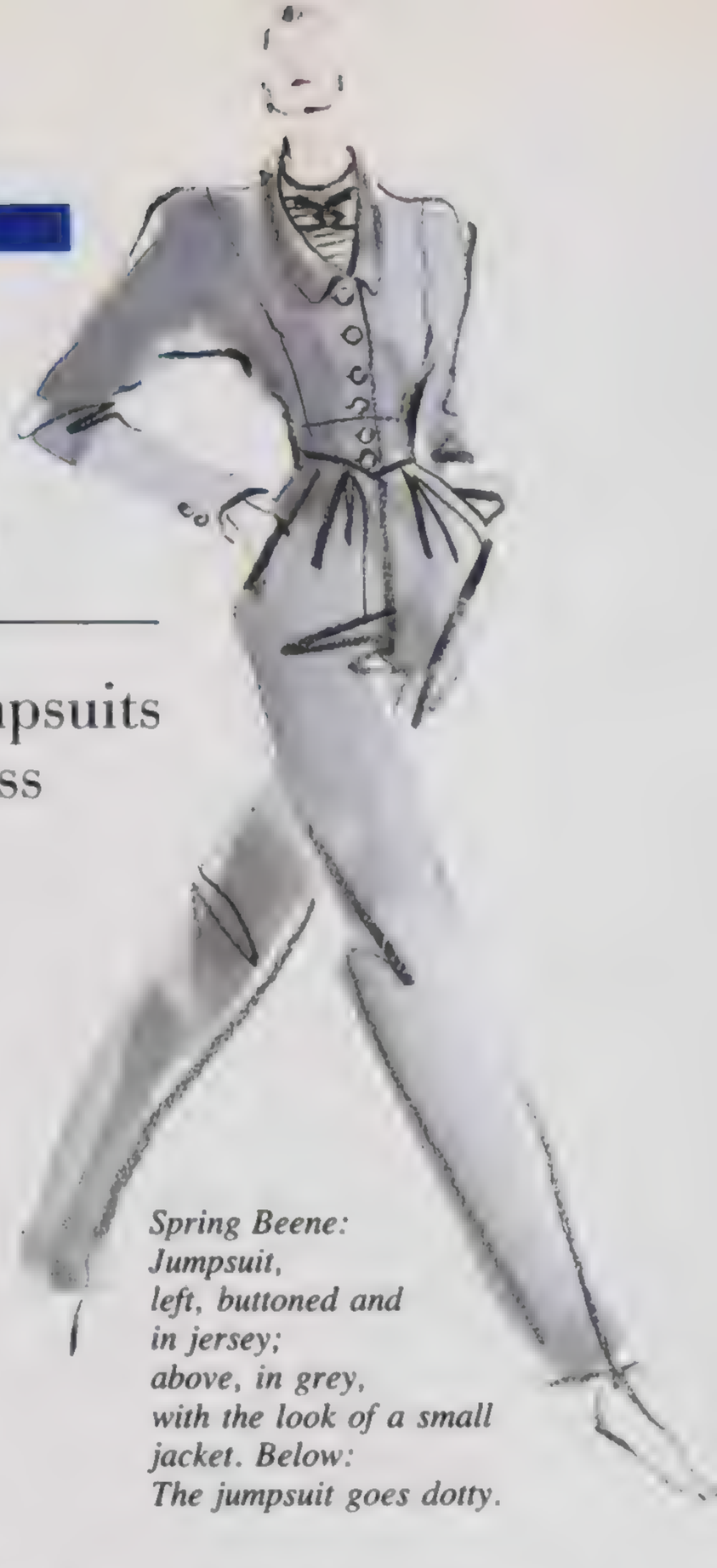
VIEW

HIGH JUMPS

Geoffrey Beene crafts jumpsuits to rival the little black dress



Spring Beene: Jumpsuit, left, buttoned and in jersey; above, in grey, with the look of a small jacket. Below: The jumpsuit goes dotty.

At a time, it seems, when ruffles reign and little innovative thought is being given over to the subject of daytime clothes or less-than-obvious evening dressing, Geoffrey Beene is focusing on his own—quite different—solution: a jumpsuit. A jumpsuit that's streamlined, unquestionably modern, with the refinement of the best dressmaking. A jumpsuit that, by virtue of its tailoring and quality of fabric, is the visible equivalent of more traditional choices—of a lanky evening dress or polished city suit. Something that moves fast, something for "non-ruffle" women. Geoffrey Beene jumpsuits are turning up these days on Mary Wells Lawrence, Sigourney Weaver, Faye Dunaway.

Fit, as finely tuned as in any of his dresses, is the noticeable difference: Beene's jumpsuits of the moment are not body-molded pieces or other eras' safari suits. "The fit looks simple, but getting there has been quite complex. A jumpsuit's all one piece," he says. "It must have absolute comfort." Comfort, by Beene's reckoning, means something that's "totally unconstructed, not tight. And while it defines the body, it doesn't confine it."

What does that—though each design is, at heart, different: a certain narrowness through the bodice, a gently dropped waist, easy pleating at the hips. These are far from simple zips: Beene cuts his fabric on the bias for a bodice front, straight-on for the back of one of his jumpsuits. The season's newest version barely skims the body, with no defined waist. "Without being tight, it's very feminine." It's also cut from one piece of fabric.

What began in 1986 as a single experimental piece in black jersey has snowballed, in this season's spring collection, into twelve jumpsuits, in fabrics ranging from whimsical pink linen polka dots to sophisticated black sponge crepe. With sheer black stockings and a pair of high-heeled pumps, that jumpsuit may then take on a bright Ultrasuede jacket or one of satin quilting. A deeply dark green taffeta raincoat easily slides on for day.

"At one point, it was obligatory to have a three-piece suit with a blouse," says Beene. "I simply joined the blouse and the skirt and made a 'suit' two pieces. When I did the same with pants, it became a jumpsuit with a zip. In one quick gesture, a woman could be dressed with all the propriety of three or four pieces of clothing."

The right piece, by Geoffrey Beene's thinking, goes on into evening. "I've always thought of the jumpsuit as the ballgown of the next decade. I still do." Spying one of his jumpsuits on a New York City dance floor recently—and worn by a very beautiful woman—Beene said, "She looked so modern beside the other women in their ballgowns. I was very pleased."

That "ballgown" gets upstaged by a jumpsuit this season in black sponge crepe. With a cutaway or bathing-suit top, Beene sees it for day or night, for season upon season—depending on what a woman puts over it. "For day, a woman throws on a T-shirt, blouse, or sweater under the jumpsuit, a leather jacket over it," Beene says. "And it becomes very useful. For night, she just goes with the bareness of the halter . . . or she layers on an elaborate camisole.

"A woman can put everything in the collection over that jumpsuit. I've tried it. It's a cornerstone," Beene says, "just as a basic black dress is."

("View" continued on page 294)

PIERRE SCHERMAN Illustration by DONNA MEHALKO.

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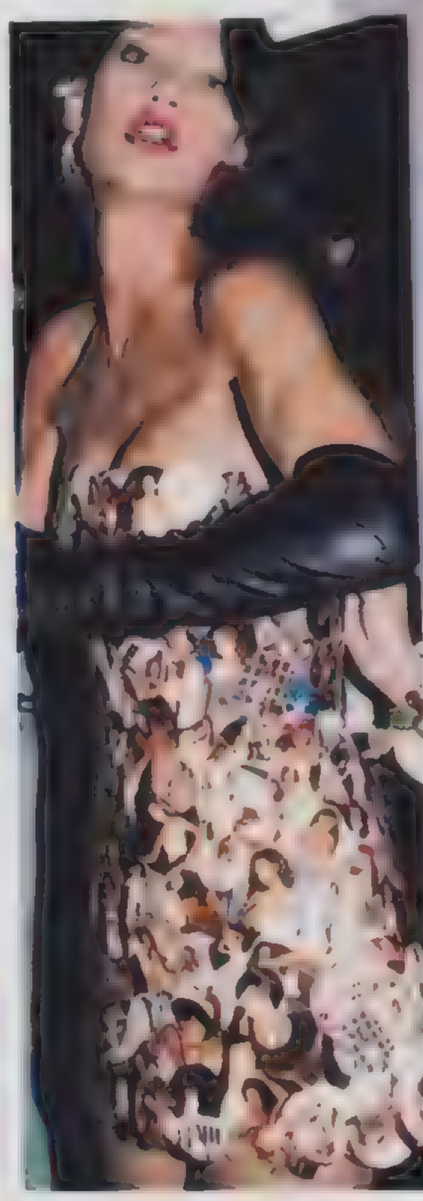
VIEW

State of the art

In a year of prints, designers pay homage to masters: Matisse, Fragonard, Hockney

Jean Charles de Castelbajac created a series of dazzling pieces with the wit of Basquiat—or Jean Cocteau. Katherine Hamnett, for shorts and tops, opted for the black-and-white optical prints of "downtown" painters. Bill Blass was so inspired by the recent Matisse show at Washington's National Gallery that he translated paintings almost line-for-line onto ten jackets and dresses: "They are something a woman keeps in her wardrobe indefinitely," Blass says, "investment pieces—just as a painting would be." *("View" continued on page 306)*

Art and craft, above: At Bill Blass, Matisse-inspired sequins.



Warhol-esque ice-cream cones, above, at Coveri: Jean-Michel Basquiat-like African primitives at Castelbajac, right.

Picture perfect, above: Lagerfeld's Polaroid print. Hockney-style at YSL: harlequin, left; abstract, center left. Hockney—the real thing: his "Ravel's Garden with Night Glow" (detail), far left; right, Punchinello

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**On January 31st 1988, Sydney becomes
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Australia is the world's major wool producer and supplies 70%
of the wool used in the clothing industry. To focus world
attention on this achievement, nine leading international
designers were invited to create the Australian Bicentennial Wool Collection.
Renowned for their creativity, the designers love wool for
its beauty and versatility and the way in which
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Australian wool set the tradition, up-to-the-minute
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**Oscar de la Renta, Donna Karan, Kenzo Takada, Rosita & Tai Missoni, Claude Montana, Jean Muir,
Bruce Oldfield, Sonia Rykiel and Gianni Versace,**
were invited to come to these unique celebrations
with a collection which would
perfectly endorse the theme 'Inspiration Australia.'
We preview this significant presentation on behalf of
wool with a glimpse over the page of the designs and
the designers which will turn the Sydney Opera House
into the international hub of fashion.

Drawings of the Designers' Wool Collections by Mats Gustavson.

WOOL IN AUSTRALIA

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"HEARTS OF AUSTRALIA" by Brett Whiteley.

Painting organised by Nevill Keating.

In this specially commissioned painting, leading Australian artist Brett Whiteley, describes the natural and modern 'hearts' of Australia – Ayers Rock and the Sydney Harbour and Opera House. Australian wool, depicted by the sheep, has been an integral part of the changing cultures and life-styles of Australia throughout its 200 years. "Hearts of Australia" was commissioned by Vogue on behalf of the International Wool Secretariat to commemorate the Australian Bicentenary.

Bicentennial Wool Collection

OSCAR DE LA RENTA, NEW YORK. "I like to make clothes that make sense: that please a woman, that please the eye. I want my clothes to enhance a woman – to make her feel very good and beautiful. I love working with natural fibres, particularly wool. It's very feminine and versatile. The vibrant colours I adore at the moment work well in wool. I'm using it more and more, not just for daytime but evening too."

Oscar de la Renta

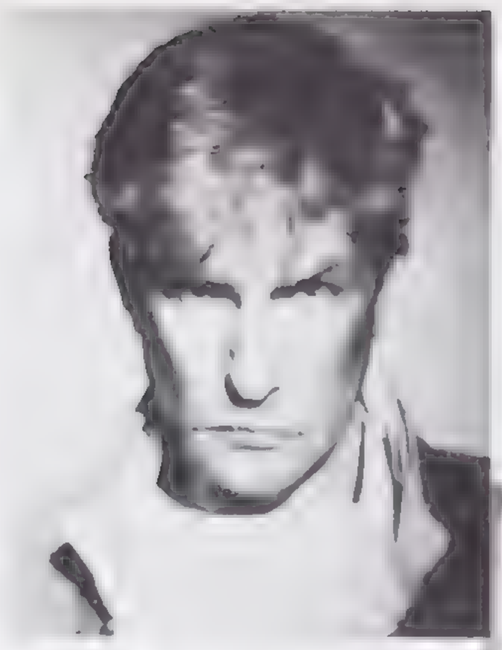
DONNA KARAN, NEW YORK. "I've discovered the complete seasonless quality of wool. It travels, it's packable – wool allows all the mobility needed by women on the go. It is a day to evening fabric, a 'modern' fabric that always looks fresh. It can be warm or cool – definitely one of the most flexible materials in the world. Wool has all the qualities for the women of today and whether I'm designing for summer or winter, I always say 'God bless wool!'"

KENZO TAKADA, PARIS. "I use wool a tremendous amount – I can't imagine a collection without it! I like the feel of wool – its warmth, its softness and the fact that it is natural. Natural materials give my clothes spontaneous elegance and style. I get my inspiration for my work from people and places. Watching people makes me appreciate how they might like to be dressed, and travel of course is an endless stimulus."

Kenzo

MISSONI, MILAN. Tai Missoni: "Rosita and I work well together. We inspire each other and also keep each other down-to-earth when necessary." Rosita Missoni: "Tai was born an artist. I am sensitive to art, to colour and movement so we're a good combination. We love the countryside and everything natural. Wool is of course our favounte fabric and adapts perfectly to the strong colours we love for our knitwear."

JEAN MUIR, LONDON
"Perfection is an aim perhaps never achieved but how bonng it would be if it was
"Cut and craft – the engineering of clothes gives one the most satisfaction
"I like to use a fabric that is supple and sympathetic, but also with weight, one that responds to the shape of the body. Wool has all these qualities - a wonderful natural substance indispensable to man."



CLAUDE MONTANA, PARIS. "I have always worked with natural fabrics. Pure wool is a delight – it responds very well to the colours I like to use and the various styles I create, from simple knitwear to intricate mixtures of natural materials – wool with leather for instance. I like wool. It's the perfect fabric for my collections."

VOGUE PROMOTIONS

Bicentennial Wool Collection

GIANNI VERSACE, MILAN. "My life is my fashion, my fashion my life. I was born into it and I believe in creating a look which expresses a sense of life, modernity and the future. Wool is very important to me – it works; for night, day, sport and even for summer. I like to play with wool, mix it with leather – anything that is possible to do with wool, I can do. I love it!"

Gianni Versace

SONIA RYKIEL, PARIS. "Our area of imagination is so vast and complex. I find my ideas for fashion come rapidly and endlessly – I never cease to be delighted by the process of thought through to the finished item. It's a fantastic world to be in. I always have very strong themes to my collections. Wool is a fabulous medium for me – working with it is like a love story. Wool for love!"

Sonia Rykiel

BRUCE OLDFIELD, LONDON. "I draw prolifically and develop my new collection from the last. I strive to make sure my clients look marvellous in the clothes I design. Wool is great for me, particularly the 'draping' wools which adapt to my body-conscious designs. I can give daytime looks my special 'evening' approach with gabardines and jerseys. I must admit, I have yet to make a full blown gala dress in wool. But I might!"

Bruce Oldfield

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VIEW

Russians Are Coming!

Or are they? The Soviet's first U.S. fashion show flopped. Nice thought for détente: the clothes didn't do much for women.

The press release billed the event as "historic": the first time Russia's leading designer, Viyacheslav Zaitsev—creator of costumes for the Bolshoi, of dresses for Raisa Gorbachev—would show clothes ($300-$1000) for the U.S. spring market. So the models smiled and the flashbulbs popped. But only Soviet diplomats stationed strategically at the end of the runway in the Waldorf Astoria ballroom clapped. Though Zaitsev's creations were nothing like the shapeless military issue mocked in last year's Wendy's commercial, they were disappointingly out of sync with American taste. Skirts were startlingly full and mid-calf; raincoats were strangely tenty. Worn with black head scarves, they conjured up images of bleak wartime documentaries.

What went wrong? First, a cultural gap. On his first visit to the U.S., which was for the show, Zaitsev learned that an "American woman uses taxis and needs clothes that aren't so full that when she scoots across the seat they wrap around her," explains Tamara Kerim, president of Intertorg Inc., the company that arranged to have Zaitsev's collection (the same one, in fact, offered to Soviet women) produced by America's Tanner Co. "Also, it's freezing through spring in Moscow. Zaitsev works with wools meant to keep body heat in." "Little dresses serve to disarm a woman," says Zaitsev. "The more flowing, longer fashions add what you might call mystery. The Russian woman is just learning about fashion. I don't want to turn her off."

There also was, it seems, a political advantage. *Glasnost* has brought Soviet students to rock climb in Colorado, Soviet adults to the Chautaqua conference. Fashion was an obvious next step. Not only is it good publicity to make gloves not war, "but exporting to the West produces hard currency to drive Mr. Gorbachev's new economic reforms," claims Thomas H. Naylor, professor of economics and business administration at Duke University and author of *The Gorbachev Strategy: Opening the Closed Society*. "The Soviets want to learn Western style-management practices—what's involved with developing a design—so they can reap the profits." Part of Zaitsev's problem is that he has never designed for a market-oriented society: "He had lots of freedom to be creative; it didn't matter how many sold."

Zaitsev is hampered by designing in a cultural vacuum. The only fashion magazines he sees are imported by friends from the West; since he can't travel, he must use only Soviet fabrications. "The Russian's biggest drawback is lack of materials," says Michael Owen who has brought together ten young Soviet and American designers for a collection called Designs for Peace, set to debut in spring '89. "They do real pretty embroidery, but you can only get a bolt here, a bolt there. Their experience in fashion is limited." *("View" continued on page 314)*

PIERRE SCHERMAN

Reflections of Spring in Crystal Calf

STUART WEITZMAN

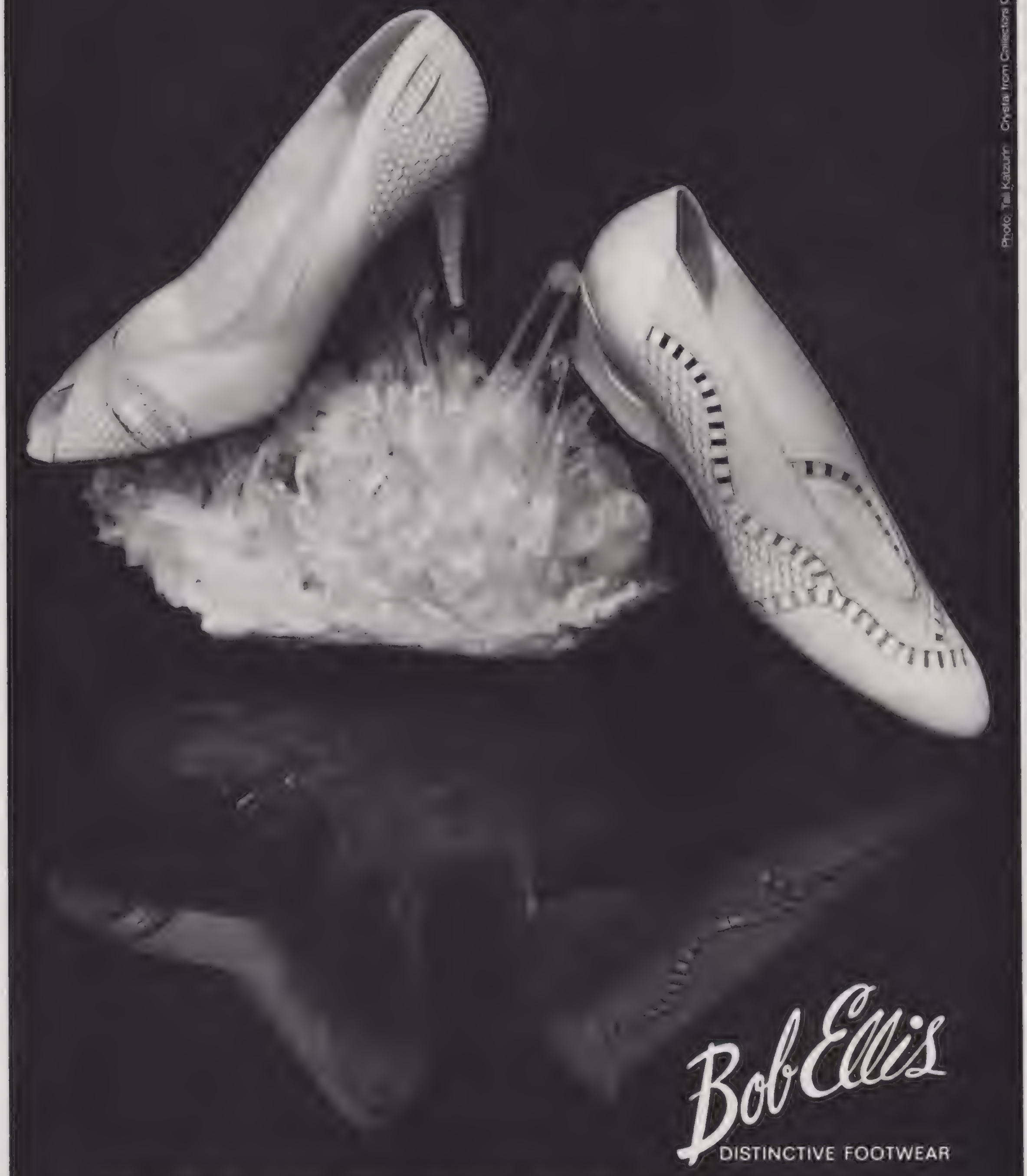

Photo: Tai Katzurin Crystal from Collectors Cabinet © 1988 Stuart Weitzman & Co.

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VIEW

The sophisticated twist

Spring scarves aren't merely add-ons; they turn up as tops, skirts, integral parts of the season

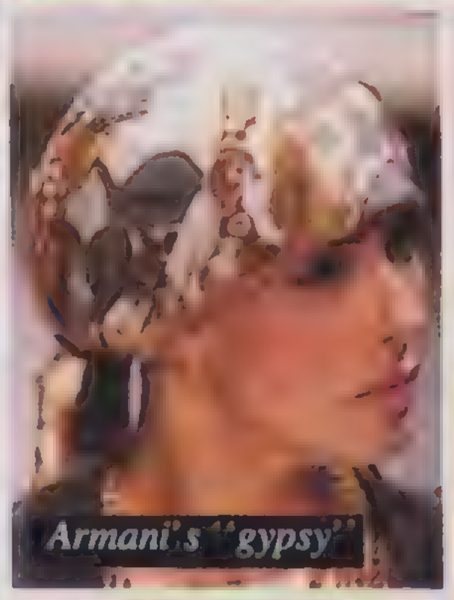
Scarves, foulard squares, or bows with floating trails of georgette make a woman's silhouette softer," says Gianfranco Ferre, whose wrapped-and-tied scarf skirts are some of the season's curviest. They're also an ingenious way to get at extra print, extra color. Gaultier, for one, works a scarf as an element of off-the-shoulder jackets; wraps scarves at the neck, hips, on a ponytail.—"View" contributed by LESLEY JANE NONKIN, PAUL SINCLAIRE

Gaultier's tie up

Beene wraps it

Tie-dye revival

Scarf skirt at Ferre


Armani's "gypsy"

Valentino's ponytail

Bandana at Armani

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VIEW people in fashion are talking about what's coming...

What's new: shorts to rival a skirt...finds: star clothes, shops, designer news..."investments" of the season

People are talking about what's coming for spring...and what's coming, you'll find, is some new thinking about what's "fashion." More and more, it's not simply a passing fancy; it's something that does, though, signify change. And, more and more, that change may come from a single item: this season, from new fabric-covered high-heeled shoes, or from a hit of color—from a chartreuse neck scarf or a paler jacket. With wonderful color, a sense of "body," a decorative edge, lingerie is making fashion news, too...and that may well be, in the end, what you go for. There's new bareness: an open back on a lace-edged teddy, softer high-cut legs to show off a long expanse of skin from beneath tap pants or new bikini bottom. Chantal Thomass turns out silky Hawaiian prints; Ora Feder or Accessori Moda, pindots on silk; you'll find everything from small boned bustiers to waist-cincher petticoats (Jeune Europe) to, on a bra (from Loré), pearls applied to lace. What it all adds up to is charm, something quite different, a delight, a change: the pleasure of fashion—in this or any season.

What's new? Spring's shorts come with a decidedly different shape, one as soft—and often as long—as a breezy skirt's is. And, at their best, those shorts offer a ready alternative to a small skirt (at Anne Klein or, the shorts master, Armani). Adrienne Vittadini's, in a flowery silk, team up with a black-and-white striped shirt; at Byblos or Shamask, easy shorts go with tailored jackets for a polished look—in grey, white, taupes, "city" neutrals. In a season of great shorts—shorts for real dressing, not just fun-and-games—Cathy Hardwick's, for one, are finds: when they come in glen plaid and get put with a jacket and a small tank or crisp shirt, they're as comfortably pulled together as the best sort of summer suit is.

"With wonderful color, a sense of 'body,' a decorative edge, lingerie is 'fashion,' too. This spring, it may be what you go for"

London, Paris, New York, Milan: The designer boutique, by tradition, opens to fanfare in one of the world's fashion capitals; over time, it may well populate other world cities. But not Calvin Klein's: non-traditionalist, very-American Calvin is opening his first name-boutique next month in Dallas's Highland Park Plaza. Under one roof, with everything that carries the Calvin Klein name—women's collection to sleepwear to fragrances, shoes, stockings, Calvin Klein Sport for Men—that's quite a lot...for any fashion capital....Star fashion, today, comes in all guises, at all prices. Witness some selections at L.A.'s recycled-clothing-for-charity shop A Star Is Worn. Pricey-est items? Cher motorcycle boots ($1250), John Lennon's suit from "A Hard Day's Night" ($15,000), Marlon Brando britches ($1750) from "Mutiny on the Bounty." A Jayne Mansfield flesh colored girdle pegs in at $1250... but that doesn't match up to a signed L.A. Lakers basketball: going price, $2000.... Fashion charities, seemingly, are the growing trend. A new separates line, We Are the Future, opens this spring with the announcement: 50 percent of first-year profits will go to charity.

FEMINISM AND FASHION TEAM UP IN ODD WAYS. TODAY, THE FIRST WOMEN'S BANK OF NEW YORK OFFERS, INSTEAD OF INTEREST, TO $50,000 DEPOSITORS (AFTER FIVE YEARS), A SABLE COAT: A DECIDED UPGRADE FROM THE DAYS OF "FREE" BLENDERS.... TO WATCH: DOMINIQUE AURIENTIS. HER "JEWELED" MESH BRACELETS AND EARRINGS HAVE EASY CHARM, A SCALE THAT STANDS OUT. SHE APPRENTICED WITH ISABEL CANOVAS.

Does fashion reflect its times...or simply contradict them? In Paris, in February 1939, the theme of Chanel's spring collection was "lightness and frivolity," clothes for a "mysterious and difficult epoch." Schiaparelli, in collection notes, tried humor: "A few plaids are thrown in for appeasement"; hats, tilted forward, "aim at courage, humor and spirit"; there was a "gaiety of prints." They "seem to scoff," stated Schiap, "things cannot be so bad": a sentiment often expressed in '88 spring collections.

In a spring when there's plenty of talk about "body"—clothes cut smaller, curvier, often shorter and with a decided waist—sweaters, too, may well come with a "body" shape. At Ralph Lauren or Gaultier, small sweater tops wrap and tie at the waist, pair up with longer skirts by night or soft trousers. At Romeo Gigli and Callaghan, they serve as a dress-like top to narrow skirts, go under jackets. Sleevelessness and barer necks are news—at Complice or Carmelo Pomodoro; Mary-jane Marcasiano crops sweater sets like boleros; you'll find tie-dyes (at Pour Toi, new and from Italy) and barely blush pales. At Leslie Samuel, pastel-y cashmere stand up to any 'fifties sweater girl's. —KATHLEEN MADDEN

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Calvin Klein Sport

vogue's point of view
february 1988

Spring... in perspective

discussion & debate

A funny thing happened on the way to spring. A lot of designers never made it there at all.

Some headed straight to hot-weather dressing, ignoring the possibility of anything's happening between now and then. Others—many others—found evening so intriguing that, with only the briefest nod to day, they went happily off to fantasy land. Still others found the hemline question a continuing and very welcome diversion: the let's-see-how-short-we-can-make-this-and-think-we've-really-done-something approach to fashion design.

Not so funny...the consequences. The almost universal lack of strong, sustained daytime dressing. That constant challenge—of providing something interesting, something different for day—went largely unanswered. And it isn't as if women were asking for dozens of different daytime solutions. Quantity is never the issue. What is: having enough slight variations within the framework of appropriateness to make shopping—and dressing—tempting, rewarding, even pleasurable.

What's most prevalent: ornamentation at night—in vast amounts. Also prevalent: dressing more suited to a summer's day out of the city than a spring day in town.

Having said all that, there are, to be sure, exceptions. Exceptions that are key to this issue. And, to be sure, spring is not a season as "big" as fall. Granted. But we think that women need appropriate clothes every season and that that need cannot be ignored.

news & previews

A guide to the season's key players...

Pants....Often the most memorable looks, collection after collection, were based on pants. Looks that instantly set up a racier beat to dressing. With differences in the shape of the pants. In the textures. And in the very finished quality of the looks. This isn't a case of recycling any old pair of grey flannels, adding a blazer, and thinking you have it. You don't. This dressing is something else entirely.

Jackets...are firmly established as daytime's prime anchor. What continues to surprise—the amazing number and variety of jacket looks. Longer jackets. Shorter waist-cropped jackets. Slouchy-in-fit jackets. Small-fitting jackets with a sharp "jump" at the waist.

Graphically different fabrics...give the best jackets, pants, everything distinctive character. Checks. Plaids. Patterns. Everywhere this season fabric has become a look's real turning point.

Color—the irresistible factor, the biggest change. To these exceptional textures, the addition of exceptional new colors. Color a number of ways. Tinted, subtle colors. Iridescent, burnished colors taking neutrals to a new level. Acid colors as quick accents. Strong, bright colors used the same fast way. A little is all you want; it's never color for everything at once.

Everything's different at night—whoever said it must have had this season in mind. Never has evening dressing been more ornamental or more colorful. Effects achieved with short dresses; with short-in-front, long-in-back dresses; even with elaborately designed body suits and short skirts. What continues—obviously—the theme of short in all its many variations.

Beyond the obvious, there are other nighttime currents. The most interesting: ultra-spare body dressing. Luxurious fabrics in the simplest, purest shapes. Shapes based on a maillot—and every bit as revealing, every bit as demanding in the wearing.... Evolving from this spareness, a new gentleness. Dresses that are small on top, small and held through the waist, then softer and fuller through the skirt.

Signs of spring—a quick rundown of things that symbolize change this season...

- *The longer jacket*—the most appealing, most versatile jacket shape. The proportion: a little looser, definitely based on a man's jacket, but softened.
- *Fuller pants*—whether softer daytime trousers in an interesting texture or wide evening pyjamas in matte jersey.
- *A high-waisted skirt*...in a pattern...to wear with a mix of contrasting patterns.
- *A neutral-color leg*—skin color, neither dense nor bare, but slightly shiny, "finished."
- *Sandals of reptile or burnished metallics*...with wide straps, a high-enough heel.
- *Something lace*—the season's outstanding evening fabric spills over to day and dinner dressing...in a lace-edged top, a lace T-shirt, neck scarf.
- *Something green*—the bite of a shirt in acid-y chartreuse to go with neutrals. Or the punch of a bag in deep emerald green as a perfect new neutral itself.
- *Something bare*...to slip under a jacket—a cut-out top or a sheer body suit.

In looking at this, at any season, one of the criteria that define what's "good" is an underlying sense of ease to clothes. It's a characteristic associated with American style.

But things are changing...fashion is as international an affair as any, and a certain ease is no longer the monopoly of American designers. There are still notable examples to be found here, of course—in the collection of a Geoffrey Beene, a Calvin Klein...but also to be found in Milan at a Giorgio Armani...and in Paris at Jean Paul Gaultier, Azzedine Alaïa.

It's all part of a different sensibility. It changes the way you think about hair and the way accessories come into play. It changes the way makeup is approached. And it changes a woman's attitude—everything being that much more relaxed, less complicated. And, in the end, it's an ease that continues to underscore what we think is the best of the news.

spring's
leading edge:
a new

PANTS persuasion

Penn

. . .starting strong, coming on strong everywhere this season. . .as top-priority day dressing. as an expression of a different—easier—attitude. In contrast to evening extravagance: this sleeker. straight-forward style. With news in the pulled-together quality of the looks: the shape of the pants—sometimes high-waisted. always narrow over the hip. softer and wider through the leg: the standout textures. And more news in the continuing evolution of jackets—they go on and on, get better and better. The best, on these twelve pages. . . .

Geoffrey Beene

Beene gets it going, *opposite:* the brilliant-color cropped jacket over his bare-topped black crepe jumpsuit—shown in action. *next page.* Jumpsuit, Ultrasuede jacket, scarf at Bergdorf Goodman. Nan Duskin; Garfinckel's. . . .*Beauty Note:* Makeup gets softer, warmer Perfect example, *left:* Borghese's Peach Passione lipstick. Hair, Orlando Raphael; makeup, Andrea Paoletti. Details, last pages.

Hair: Oribe/Oribe
at Parachute: makeup.
Laura Mercier for
Trish McEvoy, NYC
Details, last pages

Geoffrey Beene

sets the jumpsuit
in motion...with
streamlined thinking
...color...dots!

Steven Meise

Jean Paul Gaultier

sharpens the stripes,
softens the feeling of being
in pants...and gets
irresistibly charming
with a dotted
beret, neck-tied scarf

Gaultier jacket in stretch knit of viscose/polyamide/Lycra, about $990; viscose shirt, about $395; wool trousers, about $420. Georgina, Hewlett NY; Suzy, Great Neck NY; Ruth Shaw, Baltimore MD; Romanoff Boutiques, Bal Harbour FL; Linda Dresner, Birmingham MI To order at Bergdorf Goodman. . . . *Beauty Note*: Makeup that's softer in feeling—and in fact—*left*, Estée Lauder's Copper Rose lip color; Honeycomb/Skylit Rose blusher. These eight pages: hair, Suga/Suga salon, NYC; makeup, Andrea Paoletti.
Details, more stores, last pages

Penn

Ralph Lauren

exposes a jacket's
different character
...goes gentle
with coloring

Stephen Sprouse

gets the right "jump" on a jacket... brightens grey

Opposite page: Wool gabardine jacket and trousers by Ralph Lauren, about $778. Mid-Feb. at Bonwit Teller; Marshall Field's; Polo/Ralph Lauren, Beverly Hills . . . . *This page:* Stephen Sprouse wool jacket, about $200; pants, about $110; silk camouflage T-shirt, about $118. Saks Fifth Avenue; Plage Tahiti, Philadelphia; Gidding-Jenny, Cincinnati OH, Indianapolis IN. Details, last pages.

Penn

Longer wool (Moreau) jacket, about $910; high-waisted suspender trousers, about $375 Black silk crepe (Shamash) shirt, about $385. Late February at Bloomingdale's; Georgina, Hewlett NY; Stanley Korshak, Chicago. . . . The colorful patent shoes, Mario Valentino Necklaces. Elsa Peretti for Tiffany & Co. Details, last pages

Penn

David Cameron

jazzes it up!...
the zoot-suit spoof...
a striking
impression in red
and black stripes

Azzedine Alaïa

updates the checked jacket... and turns on the dash

Penn

Calvin Klein

raises the line on pants...goes graphic with checks

Far left: From Azzedine Alaïa, black-and-white jacket, about $1750; black wool trousers, about $550; shirt, about $500. Turnout, March at Alaïa, NY; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA Jacket at Les Créateurs, Quebec, Canada....*Near left* Wool checked jacket by Calvin Klein, about $635, wool piqué trousers, about $340, silk taffeta blouse, about $330. Bloomingdale's; Nan Duskin, Philadelphia, Baltimore; Harry B.'s, Nashville TN....*Beauty Note* The right color accent, *this page*, Shiseido's Golden Brown lipstick. Details, last pages

signs of SPRING!

CALVIN KLEIN

Robins...crocuses... you know about. Then there are the looks on these eight pages. Each symbolic of a key direction this season. For every one here, there are a dozen other interpretations; these are the best. ...Starting point: bare-minimum body shaping at Calvin Klein. The base of it all, *right*: his super-sleek, show-opening black Lycra maillot. About $70. Late February at Barneys New York; Harry B.'s, Nashville TN. The evolution thereof, *left*: his blush silk satin slip dress. About $625. Barneys New York; Marshall Field's. These eight pages: hair, Orlando Orlando at Parachute; makeup, Laura Mercier for Trish McEvoy, NYC. For details, see last page.

Steven Meisel

At Calvin Klein, a master of the genre, simplicity defined different ways. . . . Ornamentally, *left*, in his hallmark slip dress of silver lace. About $730. Saks Fifth Avenue; Marshall Field's; Holt Renfrew of Canada. . . . Absolutely spare, *right*—the same shape in ivory silk satin. To order at Bergdorf Goodman. . . . *Beauty Note:* The slightest hint of color on the lips, *right*—Elizabeth Arden's Gentle Peach lipstick topped by Melon Shine gloss. For details, see next to last pages.

CALVIN KLEIN

signs of spring!
ultra simplicity...
ultra lively dressing

BILL BLASS

signs of spring!
the ornamental
quality—
artfully designed
—of evening

At Bill Blass, one-of-a-kind nighttime pieces unique in character. Matisse-inspired, and all-out dazzling. The high-length jacket, right, alters a room with a view. March at Neiman Marcus, Philadelphia, Baltimore; I. Magnin. To order at Bergdorf Goodman... Graphically different, the brilliant little evening skirt, left. March at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; I. Magnin.

Beauty Note: With heightened ornamentation, a heightened naturalness in makeup—right, Christian Dior's Wood eye shadow, Rose Beige blush, Rouge Calvre lipstick. Details, see last pages this issue.

From Ralph Lauren, a gentleness of coloring, softening of shape... another mood at night. Here, a theme and variation: charming Degas-like evening skirts in pale silk taffeta, softly flared and sashed, over bare black silk jersey. By Ralph Lauren. *Left*, about $920. April at Bloomingdale's; Polo/Ralph Lauren, Atlanta, Chicago, Phoenix.... *Right*, about $918. April at Lord & Taylor; Hudson's; Dayton's; Polo/Ralph Lauren, Denver, Costa Mesa CA.... *Beauty Note*: Makeup that's just as pretty—*right*, Max Factor's Crystal Sherry blush, Antiqued Pink lipstick. Details, more stores, see last pages of this issue.

RALPH LAUREN

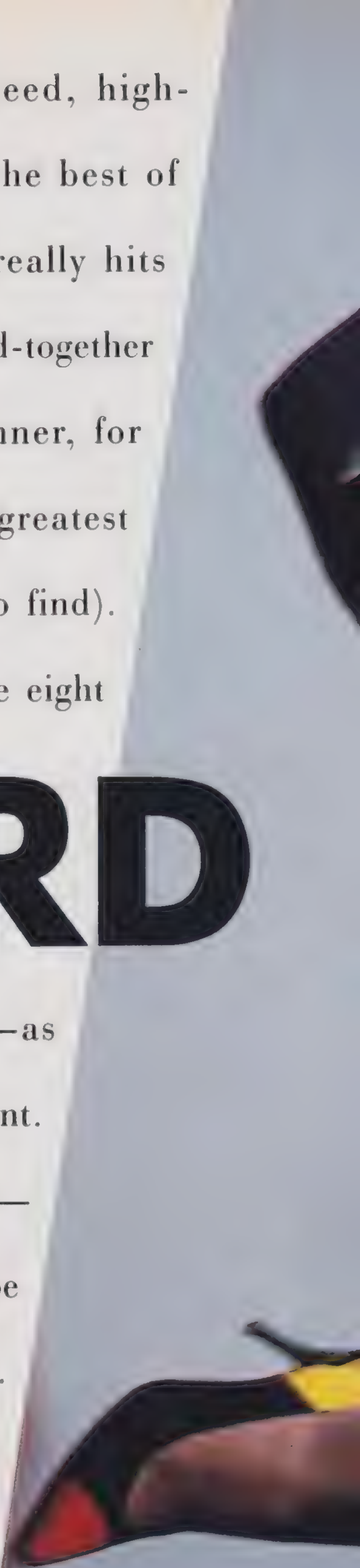
signs of spring!
something pretty
...the charm of
"dance dressing"

Steven Meisel

Fast...faster...fastest: high-speed, high-spirited dressing that reflects the best of American style. Dressing that really hits home. Meaning: attractive, pulled-together looks designed for day, for dinner, for moments when the demand is greatest (and the clothes often hardest to find).

Underscoring everything on these eight pages: the presence of a coat—as a look's finish, as its turning point. Coats that may "sound" familiar—a trench, an easy balmacaan shape—but are very different in fact. What sets them—and their companion pieces—apart: heightened textures/colors. Change those...and everything changes...

fast FORWARD



Jim Varriale

Off and running, *left*: the new dash of a trench coat—from Louis Dell'Olio for Anne Klein & Co.—in a rich dark olive color, a rich cotton satin fabric. With its matching skirt, great-looking shoes—the perfect departure point for day. Coat, about $620. Mid-Feb. at Altman's; John Wanamaker; Woodward & Lothrop; Ivey's; L.S. Ayres, Indianapolis IN; Jacobson's. Shoes, Mario Valentino. These eight pages: hair, Frederic Fekkai; makeup, Robert Snow for Bumble & Bumble. Details, see next to last pages.

A different beat to dinner dressing . . . at Calvin Klein, *left*, with signature shapes, outstanding new textures. Here, the balmacaan in iridescent smoky-grey silk; the simplest T-shirt in silver lace; high-waisted wool trousers. Coat, about $1325; top, about $650; trousers, about $160. Bergdorf Goodman. And at Bill Blass, *right*—a winner: the raincoat in wonderful burnished copper silk gros de londre. Matching jacket (Taroni); contrasting menswear plaid wool skirt (Agnona). March at Nan Duskin; Montaldo's. To order at Elizabeth Arden Salons; Hirshleifer's, Manhasset NY; Marshall Field's; Liberty House of Hawaii. . . . *Beauty Note*: Standout make-up neutrals, *left*, from YSL Beauté—Deep Coral lip color, Sandy Pink blush. Details, more stores, last pages.

Jim Varriale

NEW YORK COLLECTIONS

Welcome additions to the daytime scene. From Michael Kors, opposite, the sleek pebble of a cotton sateen trench (about $580), stretch cotton tube skirt (about $240), wavy silk crepe blouse (about $470); Mid-February at Barneys New York; Hirshleifer's in Manhasset, NY; Toby Lerner, Philadelphia and Ardmore, PA; Sybil Jandel. . . . The softer side to coat dressing at Calvin Klein, this page—here, charming iris print lining a softer-scale balmacaan of grey tropical-weight wool (about $1800). Underneath, a taupe silk taffeta blouse (about $330); grey satin-gabardine trousers (about $465). March at Bergdorf Goodman. Details, last pages.

Jim Varriale

fast forward

NEW YORK COLLECTIONS

Coats more casual in character, still right on target. *Left:* Perry Ellis' new-take ivory silk trench over black shorts and white Sea Island cotton blouse. Coat, about $495; shorts, about $175; blouse, about $165. To mail or Bergdorf Goodman, Marshall Field's, I. Magnin. . . . *Right:* strong textures, all out dash from Donaldus Shamask, *right:* the rubberized linen raincoat, full-legged trousers, crisp white shirt. Coat (Solbiati fabric), about $420; trousers, about $220; shirt, about $225. Mid-Feb. at Bloomingdale's; Saks Jandel; Dayton's. . . . *Beauty Note:* A touch of color, *left,* Maybelline's Beautiful Beige Moisture Whip lipstick. Details, more stores, last pages.

Jim Varriale

high

-voltage

evenings

Everywhere: a focus on ornamentation; on short, bare, body-fitting shapes; on eye-catching color. On these twelve pages, symbols of the season, of designers' individual approaches. Starting, *left*, with David Cameron's bare-under-a-jacket body suit. His "tuxedo": a chrome-yellow spencer jacket, loose trousers, suspenders! Nylon/spandex body suit, about $95; wool (Moreau) jacket, about $490; trousers, about $295. Mid-Feb. at Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. . . . A this-minute Cameron dress, *right*: the body suit, the airy silk georgette chiffon (Shamash) skirt, the hottest pink. Body suit, about $115; skirt, about $335. Mid-Feb. at Barneys New York; Hirshleifer's Etc., Manhasset NY; Caron Cherry, Coconut Grove FL. Hair, John Sahag/John Sahag salon, NYC; makeup, Andrea Paoletti. Details, see next to last pages this issue.

Wayne Maser

NEW YORK COLLECTIONS

high-voltage evenings

More body, more color, more glitter...more! Sequined halter dress by Carolyne Roehm, *right* (Lesage fabric). Late March at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; The Twenty-Four Collection, Bal Harbour FL; Jacobson's; Frost Bros. To order at I. Magnin. ...Similar thinking, different take, *left*: Giorgio di Sant' Angelo's double-faced foam jacket (about $800); tailored shirt (about $500); beaded, leggy skirt (about $900). Barneys New York; Knit Wit, Philadelphia; Martha, Palm Beach and Bal Harbour FL. To order at Ultimo Ltd., Chicago. Hair: *left*, John Sahag/John Sahag salon, NYC; *right*, Mitch Barry. Makeup, both pages, Andrea Paoletti. Details, more stores, last pages.

Wayne Maser

high-voltage evenings

Even in a season focused on color...rampant, glorious color at Mary McFadden. *Opposite:* Her multicolor bolero—all sequins, beads, embroidery, and wonderful pattern—over a purple silk organza halter dress. Late April at Henri Bendel; Nan Duskin; Montaldo's. To order at Frost Bros.; I. Magnin....Also very much around, the bi-level dress at night. Carolina Herrera's, *this page:* Short, small, sequined, with a floor-length taffeta sash. Mid-March at Saks Fifth Avenue; Nan Duskin; Woodward & Lothrop; Montaldo's. To order at Marshall Field's; Nordstrom, Seattle and California....*Beauty Note*: Played against this rampant color, *opposite*, Almay's First Love Pink lipstick. Hair, John Sahag/John Sahag salon, NYC; makeup, Andrea Paoletti. Details, last pages.

Wayne Maser

high-voltage evenings

At Oscar de la Renta, *opposite*, a different kind of jacket—in chartreuse wool crepe. Under it, a different kind of bareness—his strapless dress with a pink chiffon top, straightforward navy wool skirt. Turnout, about $1200. Late February at Bloomingdale's; Nan Duskin, Philadelphia, Baltimore; Woodward & Lothrop; Montaldo's; Jacobson's; L.S. Ayres, Indianapolis IN....Polka dots are everywhere, on everything, particularly on accessories. From Roger Vivier, *this page*, perfect pumps—draped, bowed, beautifully shaped. Shoes, of linen/cotton, about $310. Roger Vivier, NYC; Alter Ego, Rumson NJ; Davids Shoes, Ontario, Canada. *Opposite:* hair, Mitch Barry; makeup, Andrea Paoletti. Details, more stores, last pages.

Wayne Maser

high-voltage evenings

On these two pages, symbols of the best of the season. Two dresses diametrically different; each superlative in its own way. Common denominator: lace. It's everywhere now. *Opposite:* Geoffrey Beene's new-direction silk dress—small on top, soft and full on the bottom. (Taroni fabric.) Bonwit Teller; Charles Sumner, Boston and Chestnut Hill MA; Nan Duskin, Philadelphia, Baltimore; I. Magnin....And, *this page,* in a sea of short dresses—Calvin Klein's long "mermaid" of shimmering silver lace. About $1400. Saks Fifth Avenue.... *Beauty Note:* Superlative lip color—Lancaster's Tulipe, *opposite. Opposite:* hair, John Sahag/John Sahag salon, NYC; makeup, Andrea Paoletti. *This page:* hair, Mitch Barry; makeup, Bobbi Brown for Oribe at Parachute. Details, see next to last pages.

Wayne Maser

high-voltage evenings

Worth watching: a different approach to short dresses, based on a fullness that's gentle, that moves, that's very appealing. Most memorable example: this double dress of silk jacquard organza (fabric, Luigi Verga) over silk chiffon (fabric, Corisia) by Geoffrey Beene. Early March at Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Kaufmann's; I. Magnin; Frederick & Nelson, Seattle. Hair, Mitch Barry; makeup, Bobbi Brown for Oribe at Parachute. Details, last pages.

Wayne Maser

NEW YORK COLLECTIONS

world
class

travelers

nonstop style, nonstop wool

Always in demand—clothes with built-in mobility, on-the-go style. They move with ease from city to city, country to country. Also in demand: dressing for easy evening that's a little understated, more able to work different ways. On these six pages, the best of both. What makes it possible—lightweight, versatile wool (the star of a recent celebration in Sydney with an international cast of designers, as a highlight of Australia's—synonymous with wool—Bicentennial)....The season's new neckline bareness from Donna Karan New York. *Left:* off-white strapless dress; navy wool crepe one-button jacket, about $740. (Fabric, Sarti.)....And, *right*, her off-the-shoulder navy wool body suit, about $375. (Fabric, Sarti.) These pages: hair, Christiaan; makeup, Sonia Kashuk. Photographed at Mortimer's Restaurant, NYC. Details, stores, last pages.

Arthur Elgort

world class travelers

Dressing that stands up—to the demands of travel, climate... style. From Donna Karan New York, *opposite page*, a hint of bareness—front and back—and the perfect pants: navy wool cropped wrap top and waist-gathered, wide-legged pants. Top, about $320; pants, about $450. Saks Fifth Avenue, Nan Duskin, Philadelphia, Baltimore; Jacobson's, Rachel Braumand, Indianapolis IN, Ruth Meyers, Oklahoma City, OK, The Gazebo, Dallas.

Three close-fitting pieces that add up to one charming dress equivalent, *this page*: Sonia Rykiel's navy wool V-neck wrap jacket over navy wool sweater and short skirt. Jacket, about $440; top, about $250; skirt, about $275. Turnpast at Sonia Rykiel Boutique, NYC, Gerlinckel's, Bullocks Wilshire, Los Angeles and Newport Beach CA, Morningstar of Nina Footwear, NYC. Details, last pages.

world class travelers

A find, *this page*: the perfect coat-to-go—small, shapely, lightweight—it's as much coat as you need nine times out of ten. In black wool, flared at the hem...over an equally small silk slip dress...over anything small. From Gianni Versace—another designer known for his use of wool and another of the participants in Australia's special Bicentennial fashion presentation. Coat, about $1440 (fabric, Versoletto); dress, about $925 (fabric, TJSS). Photographed at Mortimer's Restaurant, NYC....With subtle dressing like this, charming "finishing touches": a prettier evening shoe, new-look black fishnet stockings, glorious bracelets, *opposite page*. Shoes from Manolo Blahnik. Jewelry, Fred Leighton, New York. Details, last pages.

Hair, *this page*,
Ronnie Stam.
Arthur Elgort

emily lloyd

little miss moxie

...She charmed the pens off the critics last summer with her startlingly unself-conscious portrayal of love-starved working-class nymph Lynda Mansell, who comes of age in David Leland's hit film *Wish You Were Here*. Though she was only sixteen, Cannes proclaimed her a star. On these six pages, Emily Lloyd, in the most fanciful personae created by this season's most fanciful clothes.

"I play dress-up at home all the time," says Emily Lloyd, *right*. "This is my Russian peasant girl look." Mary McFadden Couture quilted jacket; hat by Anne Moore. ...Starring in Eliza Doolittle meets Mary Poppins, *left:* Lloyd in a garden of flowers by Rachel London. These pages: hair, makeup, Rick Gillette. Details, last pages.

Jim Varriale

Emily Lloyd is delightfully adolescent: she talks at 45 rpm, pops her knuckles, nibbles her nails, and hones apocryphal tales. For example, she says her sudden stardom turned so many friends into "green-eyed monsters" that it became a joke at school. "After *Wish You Were Here*, the teachers gave me a hard time. Once I got back from a shooting, went up to the cook and . . ." she gestures, as if cupping his face in her hands. "He got a knife and said, 'Who do you think you are?' I was in stitches. He had this knife at my back and he was just *mad!*" She teeters on the edge of her hotel-room bed as she speaks, arms twisted under her legs like a pretzel; she wears a black miniskirt and a gold lamé top with giant footprint appliqués, her "costume" when reading for the part of Cookie, a streetwise Brooklyn girl, in Susan Seidelman's upcoming movie of the same name. Though director Leland contends that "Emily is very different from Lynda," Emily is just the roguish imp who might, like Lynda Mansell, stand up in a crowd and shout, "Up your bum!" or sabotage a competitor's hairdo. "On the bus I sing or walk up to people stut-t-t-ering to get them to confront themselves," she says, taking a piece of cheese from a plate and clutching it, childlike, in the center of her fist. "I love to see people's reactions. I've always lived in a fantasy world. That's why I love acting."

Jim Varriale

"I have psychic power that lets me train butterflies," quips Lloyd, *left*, "or become a female Al Capone," *right*. Yet she hesitates to define the quality that brought her fame. "As soon as you find that secret, it goes. It's much better not to know what it is."

emily lloyd

Pierrot charm, *left*: Emily Lloyd in Ralph Lauren's cashmere sweater with ruffled organza collar, sleeves; pink silk pants. . . . A little black magic, *right*: David Cameron's double-breasted wool tuxedo jacket and shorts. Details, see last pages of this issue.

i

'd love to play the part of Peter Pan," says Emily Lloyd, who balks at the suggestion that she may, in fact, *left*, look more like Tinker Bell. "I loved the book because of the fantasy. I never want to grow up. Who does?"

emily lloyd

Jim Varney

Everything's coming up roses for Emily. *Opposite*, in Mary McFadden's "gold" rose hair wreaths. *Below:* In Levi's 501 jeans covered with flowers by Rachel London. "This is the closest to the real me," says Lloyd. "Normally, I wear jeans and jean jackets—and am quite tomboyish. I enjoy being one of the lads." Details, see last pages.

People are TALKING about...

Lust in America If pop culture has taken the place of religion as the arbiter of public morality, it seems clear, especially from TV, that pride, covetousness, anger, gluttony, envy, and sloth are as American as apple pie—three helpings! Lust is the only sin that we take dead seriously, and have ever since Hawthorne wrote *The Scarlet Letter*. In films like *Fatal Attraction*; in plays like Sondheim's *Into the Woods*; in books like *The Witches of Eastwick*—everywhere *except* pop music!—the unleashed libido is the agent of Evil, while the family is the highly romanticized Good. **Eat to the Beat** Recently, Caribbean food has been the hip, hearty alternative to *cucina nuova*; now Caribbean music has joined South African pop to turn the beat around. The Caribe craze started with reggae greats like Sister Carol (remember her from the end of *Something Wild?*), Big Youth, and Bob Marley (whose son Ziggy's new album is being produced by two of the Talking Heads). But it's more—odd rhythms like the driving *soca* of Trinidad, Haitian *rara* (voodoo) music, and *zouk*, a French-influenced patois of synthesizer pop and street-level percussion. **Lawyer Briefs** It's been a long wait between Desi Arnaz and Raul Julia. Now, the Latin heartthrob to watch is Jimmy Smits, who plays Sifuentes on *L.A. Law*. He's smart, street savvy, and smoldering with righteous indignation. **Dark Eyes** As hemlines go up and up, and necklines plunge, some coverage becomes imperative, which may explain the unabating trend toward dark, dark, 'fifties-movie-star glasses, worn day and night, indoors and out. **Macho Men** Bruce Weber's first foray into moving pictures was the well-received documentary about a young boxer *Broken Noses*. Soon Weber will deconstruct another of America's favorite macho myths, the tortured artist, in his film about the ill-fated, fabulously talented, and once-gorgeous jazz trumpeter Chet Baker. Called *Let's Get Lost*, it's due out next summer. **RSVPR** Does anyone have private parties anymore? Or is every fête really PR—an opening, a publication, a fund-raising event? **Street Smarts** One of the more patronizing responses to the homeless is the artistic conceit of the street *savant*, whether it's Lily Tomlin's philosophical bag lady, Tess, or the heroine of Chris Durang's new play, *Laughing Wild*. **Departures** The publishing trend of the moment is travel writing, a genre once thought best practiced by the English. Our favorite gypsy, however, was born in St. Louis. Martha Gellhorn is a wittily astringent writer with total control over any sentimental impulses. A collection of her peerless and hilarious essays, *Travels with Myself and Another*, was recently reissued, and will soon be joined by two volumes of her war reporting, *The View from the Ground* and *The Face of War*. **Full of Bullish** The third biggest lie nowadays is uttered by people who swear, "Oh, I got out of the stock market in *August*!" —TRACY YOUNG

PEOPLE ARE SQUAWKING ABOUT People in subways who stand right smack in the middle of the doorway, even when seats are available...Rap music, particularly when performed by white people...Car deodorizers that smell like cleaning fluid. **PEOPLE ARE BALKING ABOUT** Crossing only at intersections ...Flossing every night...Eating Brussels sprouts.

ROBERT DOWNEY, JR., *right*, **staggers through** *Less Than Zero* **like the last survivor of a nuclear attack; as the zonked-out and self-destructive Julian, he's the only living presence in the film. With his incredibly plastic features—he can look as much the heavy-lidded existential lover as Alain Delon, or as polymorphously perverse as Prince—Downey can shift up from pathos to punchline in the blink of an eye. In** *Back to School*, **the former** *Saturday Night Live* **regular trades quips with Rodney Dangerfield; in** *The Pick-Up Artist* **he trades meaningful looks with Molly Ringwald. Already a veteran of eleven films—he made his début in his filmmaker father's** *Greaser's Palace* **and will soon star in Downey Sr.'s** *Rented Lips*—**Robert Downey, Jr., a mere twenty-two, makes the Brat Pack look jejune.**

Kristine Larsen

Maquette gaieté Panorienne. AB 7. 88

Lady in red.

LACROIX goes to the ballet

Mikhail Baryshnikov revives Massine's fizzy "Gaîté Parisienne" and one of the stars is Christian Lacroix, whose romantic costumes perfectly evoke the madcap Paris of our dreams

Lacroix's sketches for the Lady in Red, left, a high-brow courtesan; the Peruvian, above, a wide-eyed tourist excited by the sensuality of Paris.

By HOLLY BRUBACH

The capital of fashion and romance, a place of rendezvous, the setting for adventure—this is the Paris most tourists go off in search of, and fifty years ago they consistently found it, not in the city itself but in the theater, wherever the Ballet Russe de Monte Carlo was performing *Gaîté Parisienne*. In New York City, at the Metropolitan Opera House, in small towns in the Midwest, at the local high-school auditorium, audiences entered into the Champagne-soaked atmosphere created by Leonide Massine's choreography, Jacques Offenbach's music, and Etienne de Beaumont's decor. People who saw the ballet in those days cherish their memories of it, particularly of the leading dancers—Alexandra Danilova and Frederic Franklin, in a legendary partnership, Massine himself, and after his departure in 1941, Leon Danielian in his role. Like many of Massine's ballets, *Gaîté Parisienne* was a vehicle for stars, and when the American Ballet Theatre (ABT) revives it this season, with the choreography reconstructed by Lorca Massine, the choreographer's son, and a new set by Zack Brown, one of the stars of the evening will surely be *(Continued on page 436)*

Details, last pages

GILDI

Light and sweetness—above: Fragonard's hedonistic frolic "The Bathers," 1761-65(?); left: Sultan's bold and bright "Yellow Tulip November 10, 1981."

Details, last pages

NG the APOCALYPSE

Born two centuries apart, Jean-Honoré Fragonard and Donald Sultan are contemporaries in spirit—deceptively pretty painters working late on the eve of destruction. By BARBARA ROSE

Until recently, Boucher's brilliant pupil Jean-Honoré Fragonard was considered mainly a talented if frivolous painter of erotic boudoir decorations; he was seen as an untroubled celebrator of the pleasures of the end of the *ancien régime*. Now, the first full-scale retrospective of the work of the last great rococo artist reveals Fragonard as a more complex and intuitive artist, who not only expressed the indulgent hedonism of the late eighteenth-century French aristocracy but also gave a powerful intimation of the tempest about to wash away the idyllic way of life he depicted.

In this remarkable exhibition that includes over two hundred of Fragonard's greatest paintings and drawings, organized by Louvre curator Pierre Rosenberg and currently at New York City's Metropolitan Museum of Art, we can examine the full range of Fragonard's style. As French critic Pierre Schneider points out, we begin to perceive two sides to Fragonard's temperament. The joyous nymphs bathed in sunlight, glancing over their rosy shoulders as if to invite the viewer-voyeur to join their revels, provide a striking contrast to his distanced picnicking lovers enveloped by the dark clouds of an imminent deluge.

Painting on the eve of the French Revolution, Fragonard could not be as blissfully ignorant of the gathering storm as his master and predecessor Boucher. The high-keyed palette of Boucher is predominately pastel, but Fragonard, the painter of light, could also see the shadows. His trees are not so much decorative embellishments as they are huge looming presences suggestive of forces dominating the doll-like figures they dwarf.

Fragonard's double-sided vision— *(Continued on page 438)*

Left: The calm before the storm, Fragonard's "Island of Love" (detail), early 1770s; above: Sultan's apocalyptic "Polish Landscape May 15, 1985."

Details, last pages

...the terrifying spectacle of
a seemingly idyllic world veering toward chaos

Russian émigré Joseph Brodsky is passionate about poetry, adored by his fellow authors and honored by America. Now he's a Nobel winner.

GENIUS in exile

An interview by ANN LAUTERBACH

Joseph Brodsky's garden apartment is in the old West Village, on one of those interior streets off the main grid that even the most knowing New Yorkers find difficult to locate. The building is in pristine order, newly renovated. Brodsky greets me at the entrance to his apartment; he is wearing generic Sunday-afternoon clothes—corduroy trousers, a blue shirt, a green V-neck sweater—and has a gentler, more bemused expression than the formidable portrait I know from the dust jacket of his recent book of essays, *Less Than One*. But I also know from reading that book that this most capacious, agile, and dauntless intelligence cannot be resolved into a single image.

He explains hurriedly that he is on the phone, and gestures me into a room so recognizably that of a working writer it is almost a cliché: books in bookcases, stacked on the floor, perched sideways into niches; postcards of works of art and foreign places; photographs of friends, relatives, and fellow poets; a desk piled with papers. I scan this clutter and situate myself on a sofa in front of a low table on which there is another phone, a nearly empty bottle of whisky, a glass that has been serving as an ashtray. A door opens onto a courtyard where I see a table holding the Sunday *Times* and a vase of yellow roses. It occurs to me that just two weeks after winning the Nobel Prize for Literature, Joseph Brodsky is still receiving congratulations. He returns, and I present him with my tribute: a bottle of Russian vodka, on the premise that, although I know he has strong differences with his native government, he may still have affection for its most noted export. He accepts the predictable bottle with a wry, almost wistful smile, as if he were counting the dozens of similar tokens he has received since he was expelled from the Soviet Union in 1972.

During the course of our conversation, we are interrupted several times by the phone: a friend; an ex-student; a call from the West Coast from his fellow Nobel *(Continued on page 388)*

Joseph Brodsky photographed for Vogue by Robert Frank

GENIUS IN EXILE

"People don't read poetry because I would publish anthologies

Brodsky in Leningrad, 1965

(Continued from page 386) Laureate, the Polish poet Czeslaw Milosz. Milosz evidently has recently suffered a severe allergic attack to an unknown substance. "Perhaps," says Brodsky, "you had been speaking Russian!" This remark is followed by a burst of gleeful laughter, and then, in turn, by concern for his friend's well-being. It is becoming clear to me that this most austere, cerebral writer is also full of great good humor. I am reminded of Brodsky's perception that "lightness of touch more often than not comes from the darkness of its very absence."

As a poet, Brodsky is a strict—one might say passionate—formalist. He has written that "sound . . . is the seat of time in the poem," and that poetry is "sorrow controlled by meter." He insists that his students (he is Andrew W. Mellon Professor of Literature at Mount Holyoke College) memorize something on the order of 1600 to 2000 lines in various meters; he believes that rhyme is a linguistic resource that demonstrates correspondence between disparate things. Brodsky writes most of his poems in Russian, although these days he is sometimes tempted to write in English, especially, he says whimsically, when he sees "an unfamiliar typewriter." I ask if there will be a new book of poems in English soon (his second collection in English, *A Part of Speech*, was published by Farrar, Straus, Giroux in 1980).

"February, if all goes well," he tells me. "It is called *To Urania*. She is one of the muses."

"Are you pleased with it?" I ask him.

"Thus far I am. Yes. But I don't really know. I am pleased with some things in it. But I don't have an overall attitude toward any book of mine." Brodsky's speaking voice is deep and mellifluous, slightly ruffled by a Russian accent. "On the one hand," he continues, "it seems like a coherent book, on the other a rattlebag." This word he pronounces in such a way that I can almost see it—a bag full of rattles. "Well, I think a poet . . ." Here he pauses. "Well," he begins again, "after all, twenty-five years, well, all right. I may call myself that."

I am surprised by his diffidence. The fact that he has just been given the world's most prestigious literary award seems not to have affected his assessment. "Well, in a sense," he adds, "a book of poetry is a contradiction in terms. Because a book does not exist in the mind of a poet. It exists in the mind of a reader. It's always a work in progress, a selection. I used to explain to my students, a poet is sort of like a Hercules. His exploits are his poems. You can't really know who Hercules was on the basis of only one exploit, or two, or three. Well, Hercules is all twelve!"

The idea of the poet-as-Hercules is not a far-fetched figure of speech for Brodsky. He writes about poetry and poets, especially his great Russian precursors Osip Mandelstam, Anna Akhmatova, and Marina Tsvetaeva, with a nearly reverent regard. He has written that "a poem is a form of the closest possible interplay between ethics and aesthetics," and "a song is a form of linguistic disobedience . . . it questions the entire existential order." In an essay about W.H. Auden, Brodsky says: "If a poet has any obligation toward society, it is to write well. Being in the minority, he has no other choice. Failing this duty, he sinks into oblivion. Society, on the other hand, has no obligation toward the poet. A majority by definition, society thinks of itself as having

Lev Poliakov

it is not as available as trash. If I were a publisher, that would be sold in the supermarket."

other options than reading verses, no matter how well written. Its failure to do so results in its sinking to that level of location at which society falls easy prey to a demagogue or a tyrant. This is society's own equivalent of oblivion. . . ." I remark that this statement seems to me a reversal of Emerson's "the corruption of man is followed by the corruption of language."

"Well, that I firmly believe," he says. "That is, corruption of *language* is followed by corruption of man."

I ask if he thinks that America is vulnerable to tyrants.

"To tyrants, I don't really know, but to demagogues, yes."

"Is that due to how language is used in this culture?"

"Yes. Well, of course. And I think there is a great deal of machinery involved now in corrupting language, in reducing our ability to articulate. Well, it would be easy to blame things on the television or the tabloids, etcetera, etcetera, etcetera. But I think the problem is far deeper and far more dangerous. It's simply because there are more and more of us and because of that we are. . .how should I put it?. . .we're paying less and less attention to one another. So more and more, we tend to take a shortcut, or. . ."

"A common denominator?"

"Yes. Common denominator. Hence, the danger." Brodsky's face lightens when he finds the exact word. He has the poet's odd apprehension of words as things, as found objects or gifts.

"Politicians, of course, are the worst," he says with a kind of resignation. "It's regrettable, because political oratory in the nineteenth century was a terrific art. Now, for one thing, you have speechwriters, that sort of thing. Well, there was that recent case. . .the Senator."

"Biden. Joseph Biden."

"Biden. Whose speechwriter was borrowing props from another politician across the waters, from England. That was absolutely remarkable, in my view. Worst of all, it's words put into someone's mouth. Yes? This politician became, at best, an actor, who delivers the text. But what is interesting is the form of plagiarism. It's not the politician who plagiarized the text. The politician only delivered it. Maybe that was an extreme case, except that I doubt it. He was perhaps the only one to get caught."

"Right, by another politician's speechwriter."

"Yes. And there is a beauty here. I think it legitimized, perhaps, for that speechwriter, his act of plagiarism. First of all, he thought, 'Well, it's across the waters. Who will catch me?' He presumably felt sort of on the safe side because he was plagiarizing an English politician. So he presumably was thinking to himself, 'This is good English.' And of course, the language of that politician was also written by a speechwriter."

I can see that this digression has made Brodsky almost merry as he tracks the infinite regression of authors.

"So we'll hit bottom!" he adds, as if we had been on a toboggan riding down the slippery slopes of political rhetoric. But suddenly he becomes intently focused.

"There is also one thing that shouldn't be overlooked," he says. "A politician, in order to convince the public that he is good for it, well, he has to lower his plane of regard, if he has any plane of regard to lower. He tailors his vocabulary for his electorate. And that's where the linguistic crime starts. That's pretty awful, I think." Here Brodsky pauses, sits back in the chair.

"I'm going to bum a cigarette from you."

"Are you trying to quit?"

"Yes, of course." At forty-seven, he has had serious heart problems. I watch as he pulls out the innards from the filter-tip with his teeth, in a remarkably delicate operation. I tell him about an article I've read asserting that the reason few people read poetry these days is that there isn't enough "public" poetry. I ask him if he makes a distinction between private and public poetry.

"No," he says emphatically. "I think poetry mocks adjectives. It is either poetry or it is not. There is no public poetry, private poetry, women's poetry, black poetry. I don't think that's an accurate pronouncement anyway. The audience for poetry in any society is. . .well, the ratio is something like one percent of the entire population. But, if you take into account the number of poetry readings on every given night in the territory of the United States, you may come up with a fairly consoling figure."

I wonder if he is trying to console me, or himself, or poetry. He warms to the subject, and proposes a solution. "People don't read poetry because poetry is not as widely available as trash, or as thrillers. I think if I were a publisher, a publisher concerned for poetry (which is a rare bird to find!), I would publish anthologies that would be sold in the supermarkets. You never know what people buy in supermarkets!"

Talk of supermarkets reminds me of a remark Brodsky recently made: that he has the best of all possible worlds, an American passport and Russian culture. I ask him, if the reverse, Russian citizenship and American culture, would be the worst of all possible worlds. Brodsky seems amused by this inversion, and flashes me a sardonic glance.

"I wouldn't wish for that!" he says with a laugh. But then his face becomes contemplative, and he startles me by saying, "In fact, I was that, to a certain extent. I was Russian, I had a Russian passport. I was a citizen of the Soviet Union. And I was quite full of American culture. When I say 'American culture,' I think first of all of Robert Frost, of Melville, of Emily Dickinson (as usual), of Faulkner. Jazz, if you will. Now, when you say 'American culture,' you mean something rather more garish than that, yes? And this is what prompts my answer that I wouldn't wish for that."

"Does any popular culture interest you? Films? Music?"

"I can't stand bluegrass music," he blurts out. "The films are, by and large, lately, trash I think. What's interesting is poetry, some fiction, although I don't follow fiction so much. And I can't stand rock 'n roll, frankly. There's a sort of omniscience of those things. They are just everywhere. Well, that sort of gets on my nerves."

"Do you go to the ballet?" I ask, hoping to alleviate his discomfort with the ubiquity of pop music.

"I never liked ballet. . .although some of my friends are famous dancers." He says this so dryly that I am not sure if he is being socially demure or subtly witty. But once again, Brodsky becomes earnest. "I guess what *(Continued on page 434)*

Ann Lauterbach *is a New York City poet whose most recent book is "Before Recollection" (Princeton University Press).*

wanderluxe

The nomadic and generous life of Diane Von Furstenberg and Alain Elkann. *By Joan Juliet Buck*

Diane Von Furstenberg is described by one friend as "the bedouin with the best tents." Her currently nomadic life is gregarious, generous, and full of luxury, and any time she holds a party, which is often enough, you come away with the firm impression that a tribe has gathered.

The details of her life are well-known to readers of magazines: born in Belgium, she married the Swiss-born prince, Egon Von Furstenberg, with whom she formed the most talked-about couple in New York City in the early 'seventies; created a fashion empire based on one simple dress; divorced the prince; raised two accomplished and charming children; and had a vast apartment with a leopard-skin carpet, where she entertained movie stars, left-wing politicians, millionaires, fashion people, and sundry others, while looking sultry.

The truth is, of course, rather more human than that; and when Diane Von Furstenberg fell in love three years ago with *(Continued on page 393)*

Diane and Alain at the windows of their Paris apartment—"Paris is like the country."

Christopher Simon Sykes

my houses have always been stages...
I'm constantly moving the furniture"

(Continued from page 391) the half-Italian, half-French writer Alain Elkann, she promptly moved to Paris and began a new life. A decisive and pragmatic woman, she neither dithered nor asked her best friends what to do, but found a beautiful series of high-ceilinged rooms in the best part of the Sixth Arrondissement, set the decorator François Catroux to renovating them just enough to make them habitable, and started dawdling through the streets of the Sixth with that slightly oppressed look that all Parisians wear for daytime. Burst pipes are a good metaphor for reality.

The household of Diane and Alain contains five children: Tatiana and Alexander, her two; and Jean-Philippe, Lapo, and Ginevra, his three. The children are all second cousins through the Italian side of Egon's family and Alain's first wife. Their needs demand some intricate logistics and careful planning. Diane's Con-(Continued on page 394)

In the Paris living room, left, each table is supported by different beasts—eagles, dolphins, swans; the painting depicts a woman brought before the goddess Diana. Above, a luncheon for four: "Alain likes to eat at different tables."

Christopher Simon Sykes

(Continued from page 393)
necticut house serves as home base; she and Alain share the Paris apartment and new, compact quarters at the Carlyle in New York; and he is the host when the tribe repairs to Capri. Their language is a seamless mixture of French, Italian, and English. "We are nomads, and we camp out in different places," Diane says over tea in the Carlyle rooms. The air is hot and dry; she picks up the phone and asks for two humidifiers to be sent up. "That's room service?" I ask. "No, Zitomer," she says. The corner drugstore.

The only noticeable souvenirs of the big apartment are Diane's nineteenth-century Romantic paintings of maidens in togas having a bad moment; otherwise, what was intense, languid, and red has given way to a blue and green setting for comfortable sofas and useful sleigh beds and opaline lamps with stiff triangular shades. The Carlyle apartment was decorated by Jean-Paul Beaujard, who works both in Paris and New York; he ordered the green and black carpet from an old document, and its rather startling pattern runs throughout the apartment, suggesting that tea is about to be served in all four rooms. "I love the idea of a Russian house," says Diane. "Russian novels are full of visitors. As this is a hotel apartment, I wanted these to be the ideal hotel rooms. One is Alexander's, but it's also a guest(Continued on page 436)

In the Paris library, above, faux-bois shelves lined with books, photo albums—"twenty-five for our three years together." Left: A mantelpiece vignette, with an Orientalist painting found on Portobello Road. Right: Diane on a sleigh bed in Tatiana's "tented" bedroom in New York—"We are nomads."

Christopher Simon Sykes

What was intense, languid,
and red has given way to a blue
and green setting of comfort

Helmut Newton

the new spirit at azzedine ALAIA

It's not as "tough" as it was—futuristic black leather and lacing—but it isn't ladies-who-lunch dressing either. It's Azzedine Alaïa's singular style; and it's always distinctive, provocative. Without losing that edge, an evolution. A move to dressing that answers more "obvious" demands, day to dinner.

There are real changes in attitude: still small-on-the-body, but gentler; bare necklines focus on décolletage, not an almost-all-over bareness. There are changes in coloring—a predominance of lighter shades. And in shape: key looks are based on a softer, new-proportion jacket and full-legged pants or shorts.

Why this evolution? Has Azzedine's concept of the modern woman changed? "Perhaps women are more feminine these days, but I think people have just become adjusted to my clothes," he says. But how does Azzedine come to the shapes he designs? "I never analyze what I am doing," he says. "I just make clothes for real women."

Whatever the reason . . . you'll find the best of the new on these four pages.

Symbol of the new mood at Azzedine Alaïa, *opposite, far left*: double-breasted wool jacket and rayon "palazzo" pants. *Near left*, the same jacket over his pleated, cuffed wool trousers. Details, see last pages.

the new spirit at azzedine alaïa

Charming new versions of traditional navy-and-white Parisian dressing by Azzedine Alaïa start, *center*, with the real thing—almost! But...the white blouse and navy dress are form-fitting and mischievously cut out at the décolletage. *Far right:* Soft white paper taffeta top looks as much like a blouson as a blouse; the navy viscose knit skirt is hardly classic. *Near right:* A new-shape suit with "palazzo" pants, navy cardigan, and white tank in stretch cotton. For details, see next to last pages.

On these four pages, hair by Madeleine Cotano for Bruno Dessange, makeup by Pierre Bérubé

Helmut Newton

easing into spring...

In a season of extremes, the flip side: an easygoing approach based on pretty pales, simple shapes, the elimination of excess

Low-key, Shamask-style: two perfectly turned-out pieces stylish enough to stand alone or double as a base to build on. Ronaldus Shamask cotton skirt, about $210 (fabric, Bossi); pinstripe cotton shirt, about $230 (fabric, Oltolina). Charivari, NYC; Georgina, Hewlett NY; Saks Jandel; Capriccio, Scottsdale AZ; Frederick & Nelson, Seattle. These eight pages: hair, Christiaan· makeup, Sonia Kashuk. Details, last pages.

easing into spring...

From Ricky Vider, *left*, a fresh new take on the city suit in the shade of the season: celery. Silk blazer, about $620; jersey T-shirt, about $170; silk shorts, about $275. March at Saks Fifth Avenue; Linda Dresner, Birmingham MI....Architectural simplicity at its most sophisticated, *right:* Zoran's signature shaping paired with the most luxurious of fabrics—a full-bodied silk charmeuse jacket, silk charmeuse tank, and cashmere miniskirt—all dressed for night in rich, warm ivory tones. Jacket, about $900; tank top, about $400; skirt, about $600. Zoran, NYC, Washington DC, Beverly Hills; Ultimo Ltd., Chicago; Ella Pryor, Houston....*Beauty Note*: No-nonsense neutrals, *right*—Lancôme's La Craiette Très Taupe powder eye shadow. Details, see last pages.

Arthur Elgort

easing into spring...

Another look at gimmick-free dinner dressing....
Left: Ralph Lauren's unconstructed confection of a jacket in pretty lilac silk taffeta—the perfect foil for smooth black jersey pants and halter top. Jacket, about $498. April at Saks Fifth Avenue; Polo/Ralph Lauren, Greenwich CT....
Right: The ice-blue edge of Michael Hoban for North Beach Leather's long leather jacket—appropriate at any hour. Jacket, about $675. North Beach Leather stores, NYC, Chicago, Los Angeles, San Francisco. Details, last pages.

...*Beauty Note:* A warm hint of color, *right*—Chanel's Mirage Sheer Brilliance lips.

Arthur Elgort

easing into spring...

When there's no time for complicated dressing: Donna Karan's versatile buttonless coat dress with self-bow belt—slip into it in the morning (by itself or as a covering) and go straight through evening. Any way you dress it, the result is the same: a polished, pulled-together look that's as effortless as it gets. Donna Karan New York silk and linen coat dress, about $870. (Fabric, Sarti.) Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Holt Renfrew of Canada. For details, see next to last pages.

Arthur Elgort

Straightforward shapes, the purest color palette. . . evenings don't get any easier than this. The key to the low-key pieces on these pages? The dazzle of icy crystal and subtle metallic accessories. . . . *Right:* Jennifer George's tightly cinched cropped trench coat, about $570. Barneys New York; Nan Duskin, Philadelphia, Baltimore. . . Opposites that attract, *far right,* from Isaia, NYC: small-bodied white ballerina wrap top and loose black pyjama pants. Top, about $216, and pants, about $368. Late February at Barneys New York; Ultimo Ltd., Chicago. These pages: hair, Danilo for Oribe at Parachute; makeup, Bobbi Brown for Oribe at [illegible] stores, last pages.

NEW YORK COLLECTIONS

SOMETHING DIFFERENT AT NIGHT

SOMETHING DIFFERENT...

With dinner dressing this simple, the difference is in the details....Key example, *left*, from Michael Kors: the sensual appeal of an off-the-shoulder silk top and shirred silk skirt paired with shimmery gloves... nude legs! Silk crepe top, about $450; stretch silk skirt, about $400. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Nan Duskin, Philadelphia, Baltimore; Saks Jandel; Tootsies, Houston; Wilkes Bashford, San Francisco. ...An easy turn to pants dressing, *right*: Norma Walters' pleated waist-conscious shantung jacket and trousers —all the more appealing with the addition of a graphic silk scarf, a strand of translucent crystal beads. Silk jacket, about $780; silk georgette pants, about $470. April at Bloomingdale's; Harriet Kassman, Washington DC; Roger Johns Ltd., New Orleans; Dayton's; Neiman-Marcus; Nordstrom. Details, see last pages this issue.

Jim Varriale

HAIR '88

It's a BREEZE!

The good news about hair is that, for women, all the rules have changed. There isn't just one "right" length or even a style-of-the-season. What there is is a more intelligent approach, a freeing up of hair that allows for a very individual presence. This spring, the distinctions are subtle, the changes uncontrived, the styles simpler, the upkeep even easier. One reason is the advances in hair care and color technology. Another is experts' commitment to speaking to women's needs. It all adds up to very attractive changes, all of which—plus expert tips—are on these ten pages. . .

Freer, textured, uncontrived: hair that's slightly longer, fuller, rich with color, shine—the way it's done by Jean Louis David. Basic base: Revlon's new Clean & Clear shampoo, conditioning, styling tools. Makeup, these pages, Andrea Paoletti. Details, last pages.

Wayne Maser

HAIR '88

the CUTTING EDGE

Fuller, richer, easier, *uncontrived*. The buzzwords of '80s hair change little from season to season; but the reality behind them does. There *are* changes, and they're noticeable differences: new thinking about length, line, color, cuts, attitude; the new tools and product technology to support them.

"Fashionable" hair is not the message. Hair conversation at this moment—even among the most "fashionable" of stylists—takes a decidedly less-is-more stance. There's a sense of longer hair—hair that's freer in shape, uncontrived but not wholly uncontrolled—and of richer, heightened hair colorings. . .but it's all with less care, less fuss, less time. Quality, condition, health of hair are the jumping-off points, at top salons, at home, for all women.

The byword, where it all begins: softness. Hair that seems touchable, tousled, able to be mussed. Wavy or straight, parted in the center, on the side (or not at all), there's an easy femininity, a sense of movement. Even when hair gets pulled back from the face—into a chignon or low ponytail—it's one that's looser, softened, held with a scarf or lace bow.

"Fashionable" hair is not the message. What stands out at this moment is something easier, freer, fuller, able to be tousled and touched. Style that starts with reality of texture, color, volume... then goes beyond that. To a bettered reality. And it all begins with cut....

Shine is more than a pleasant aspiration; it's a basis for style. . .and the best hair has a glossy, almost luminescent glow. Moisture-replenishing, conditioning, polishing products are news of the season; care-giving creams and oils a focus over purely "styling" mousses; new color enhancers are pearlized, luminized.

Theme of the season: in a word, minimal. And that's the exact opposite of visibly "coiffed." It may translate as the long, sleek line of hair that ends in a blunt cut. . .or the "minimalist" side waves and spare, pinned-up hair seen on the runway at Romeo Gigli. There's even a "minimalist" direction, today, to perming: the newest adds not curl but waves, shape, and attractive texture. At night, a less-contrived sense carries through, too. And less-is-more-than-enough—even among the season's combs, bows, sculptural ornaments. A fuchsia bow holding a low ponytail, a rhinestone-studded bobby pin give easy charm, not excessive gilding.

Longer hair is more the point, in essence, than a short crop is. And a longer look to medium-length hair, for most women, is what much of this comes down to. Ways of getting at texture and volume in hair replace one specific length or cut; layered bangs give an impression of more length; subtle layering overall provides shape and movement. The look of "natural" hair, of visibly modern hair, relies on cut—more than ever.

The color focus: back to basics. Warmer ambers, golds, reds—heightened tones of a woman's own hair color. Color, this season, is highly specific: highlights on a top layer or around the face, with natural underlayers *(Continued on page 439)*

Texture-on-texture: a mix of wavy and straight... and richer, deeper red tones for an extra dimension. Here, hair is "diffused" with a blow dryer to bring out natural wave; some strands are spot-straightened, smoothed with styling gel. The effect, "a more contemporary look for longer hair," says John Sahag, "achieved by pulling out a few pieces here and there." L'Oréal's Studio Line styling gel; Performing Preference Light Topaz Red haircolor. L'Oréal's Rose Potpourri lips. Details, last pages.

Wayne Maser

HAIR '88

Wayne Maser

HAIR '88

JOHN SAHAG

For John Sahag, the haircut is key. . . and the cut he's known for: the dry cut, which, he says, enables a stylist to better judge hair's natural curl. "When hair is dry-cut, you can observe more of its natural movement. You also can see hair's volume, which you can't when hair is wet and sticks together."

Sahag's dry cuts take about an hour-and-a-half; fans swear they're worth every second. The more accurate the cut, Sahag points out, the less often it needs to be trimmed—no more frequently than every three to four months. "While the top of the hair might flatten," says Sahag, "as it's growing out the overall shape remains intact."

The real change for women has occurred at the salon level, where stylists provide not only new, faster services but more modern options. Here, three top stylists with three views, one goal: to help women address hair needs and the diversity of style this season

ORIBE

Oribe's "ideal" cut: slightly layered at the bottom to keep it light, not one solid line; softer around the face, too. "It's a hairstyle," he says, "that should take a woman no more than ten to fifteen minutes to dry on her own." Oribe's cuts take about an hour; he's booked months in advance at his Parachute salon, known for its staff of stylists who divide their time between salon and photographer's studio to keep on top of trends.

Oribe's focus right now: how the stylist can become a partner to busy women, help a woman manage her hair at home, on her own. "It's one thing to have a cut or style that looks good as you leave the salon—that's to be expected," says Oribe. "It's another to have one that works even better a week or so later."

JEAN LOUIS DAVID

A very different philosophy is that of Jean Louis David, who's involved in the development of a new, non-traditional hair salon—where one can get a quick (no appointment necessary) "designer" cut, styling, perm or color, inexpensively, in under an hour.

The "Quick Service" approach is different from what American women expect in a salon. Lengthy stylist/client consultations are not available. You pick your look from the posters, the video, or any of the photographs in David's "collection." Because you've seen the look, there should be no surprises. But while the idea of a "quick cut" is intriguing, it's not for every woman.

Top and center photographs, Roxanne Lowit

Wayne Maser

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HAIR '88

best of THE CROP

By Shirley Lord

The technology is tremendous; the results can be astonishing; the know-how is always improving. But the biggest influence—on developing products, on a woman's appearance—is, more and more, a desire for a natural look for hair: in style, perm, color. If it doesn't look real, it's not right. That's the message—coast to coast, country to country—for virgin hair (that's never been chemically treated) or for hair that's undergone chemical processes for most of its grown-up life.

REALITIES: '88 HAIRCOLOR

The modern approach to color is to use a range of related tones on a single strand of hair—and then on selected strands all over the head. The result: not a change of color but, like switching on a lightbulb, a *brightening*—of hair and face. This, in fact, is what the real change in haircolor is all about.

The reality: "In perming, coloring, highlighting, straightening, even the use of henna," says care specialist Philip Kingsley, "the hair cuticle changes, lifts up to expose the inner hair shaft, which can dry out. Light striking pigment gets no reflection; hair looks dull, feels brittle to the touch. Fantasy hairstyles that also use mousses or gel, along with temporary haircolor, can harm hair. Hair spray, combs, pins, any restrictive hair accessories can also cause drying and damage—especially on a black woman's hair, which is very fragile."

The biggest changes in the business of hair: Color that adds texture—or only a gloss...perms made for body and wave, then not much. Gels and mousses to condition rather than torture. Healthy hair, an added edge: style that's built from the bottom up...

Can color and care coexist? Just as now, in skin care, there's a "preventive" attitude (particularly with sun protection), the first thought a professional has when he/she looks at a client's hair is its health and condition. Today's dual- and treble-action products, tested on hundreds of heads of hair before they reach a production line, come formulated to specifically "fit" a situation, with hope of solving basic problems—limp, unmanageable, thin, damaged hair and much more. Alyson Schoer's job, as worldwide technical director of education for Vidal Sassoon, is to turn hair technicians into hair experts. One of the first things she tells them: "Remember when a woman's hair is colored or permed for the first time, it can be a shock for her to learn its condition *does* change. It can't be cared for the same way. A client has to understand from the beginning that maintenance has to be upgraded, that she has to choose products that say on the label they are for chemically treated hair."

New "upgraders": Vidal Sassoon's Advanced Moisture Rich Shampoo and Conditioning Rinse with silicones that make hair easy to comb while wet, that leave on dried hair a thin silicone "shield" to make styling a breeze and to insulate hair against damage from curling irons or hot rollers. Other solutions are Intensive Elasticizer by Philip Kingsley; Revlon's new oil-free Clean & Clear shampoos, *(Continued on page 000)*

Jean Louis David's charming take on a chignon... Flamenco style, twisted into an easy knot, smoothed with hair spray, worn with a beret and lace bow. Glemby's alcohol-free gel and styling spritz. Details, last pages.

Wayne Maser

Getting a handle on day dressing—the easygoing looks (at easy-to-take prices) on these four pages. Right to the point, *left*: Escada's small, rounded red linen jacket; black linen trousers. Escada by Margaretha Ley jacket, about $478; pants, about $298. Turnout at Bergdorf Goodman; Belk, Charlotte and Winston-Salem NC; Hudson's; Neiman-Marcus. Instant brightener, *right*: a terrific-over-everything raincoat in red cotton poplin from Guy Laroche. About $750. Guy Laroche Boutiques, NYC, Boston, Washington DC, New Orleans, Chicago. These four pages: hair, Sam McKnight for La Coupe, NY; make-up, Mary Greenwell. Details, more stores, last pages.

Patrick Demarchelier

9 a.m.

YOU'RE DRESSED & LOOKING GOOD!

Success story, *left*: crisp navy cotton chalk-striped coat dress; crisp white silk shirt. By Ron Leal for Betty Hanson. Dress, about $280; shirt, about $145. Lord & Taylor; Nan Duskin, Philadelphia, Baltimore; Maison Weiss, Jackson MS; Femina, Phoenix AZ, La Jolla CA.

Well suited to the busiest day, *below*: A shorter navy jacket, narrow navy skirt from Eleanor P Brenner. Jacket, about $182; skirt, about $100. Late February at Bonwit Teller, NYC; Corporate Level, Washington DC; Nordstrom, Costa Mesa and San Diego CA; Carol & Mary, Honolulu.

DRESSED & LOOKING GOOD!

On the easy side, above: Jaeger's small, soft shrug of navy cardigan; striped top; navy trousers. Cotton cardigan, about $155; top, about $120; pants, about $185. Available at Jaeger.

Alternative action, *far right:* a longer navy jacket, tailored Bermudas. From JH Collectibles. Jacket, about $162; shorts, about $92. Lord & Taylor. For details, more stores, see last pages.

Patrick Demarchelier

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works? Pieces that make a noticeable change: a slip of a dress . . . at night: when a skirt does it all . . . finds: new, softer trousers . . . coat dressing of a new order

Clear-cut signs that a new season has arrived? Often, in a fashion sense, **the signals of a season aren't major statements but a few well-chosen pieces: single items that, when you put them on, you immediately feel you've made a dressing change.** Come spring, those single—often simple—differences may just be what, in the end, you go for.

A certain sort of young woman will reach for a hat: nothing "serious," overly structured, not even runway fun-and-games—something as easygoing as a small soft black beret (1). Pulled down on the head, it might give added charm to a smooth ponytail tied with a bright bow; in fuchsia, pair up with a polka-dotted chartreuse ribbon. The look is fresh, neat, pleasantly ornamental.

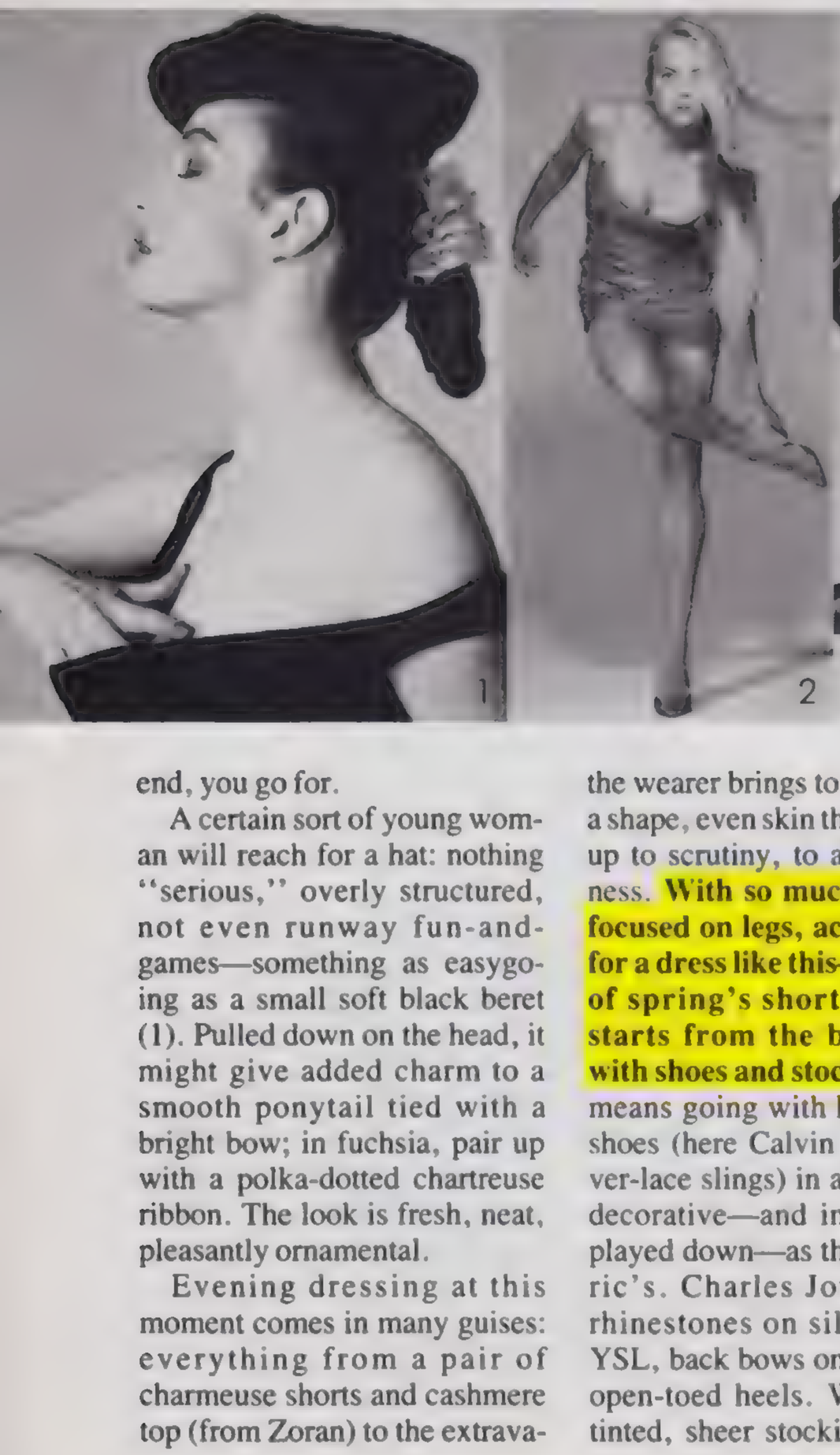
Evening dressing at this moment comes in many guises: everything from a pair of charmeuse shorts and cashmere top (from Zoran) to the extravagance of a Bill Blass Matisse-patterned sequin jacket. But there's also ornamentation of another, quieter sort: short, bare slip dresses—as unstructured and light as lingerie. **The decorative edge comes, quite simply, in fabric.** Calvin Klein does his at its best in silver lace (2); the dress's appeal clearly depends, in large part, on what the wearer brings to it—a body, a shape, even skin that can stand up to scrutiny, to almost-bareness. **With so much attention focused on legs, accessorizing for a dress like this—for many of spring's short dresses—starts from the bottom up: with shoes and stockings.** That means going with high-heeled shoes (here Calvin Klein's silver-lace slings) in a material as decorative—and in a color as played down—as the dress fabric's. Charles Jourdan puts rhinestones on silver slings; YSL, back bows on gold moiré open-toed heels. With lightly tinted, sheer stockings—possibly, even bare legs—there's a look of long, unbroken line. You might add earrings with a pale stone or a stack of small rings; but that line, first of all, is what you go for.

Over a small skirt and simple shirt—or even by itself as "dress"—a short "trench" is an easy, attractive way at this moment to get at a look that's new, especially when that trench coat turns up in a new pale—or offbeat "earth" color. Anne Klein's olive cotton trench coat (3) has the added shine of a satiny texture. The key to these new dresses-cum-coats: an almost weightless fabric, a bit of sheen, a total lack of bulk—that allows them to be belted tight and brought close to the body. With a city bag, dark stockings, pumps, it's a look that's finished.

In a season of wonderful color, some of the best "color" around can be found in a new nighttime skirt: a skirt on the order of Ralph Lauren's barely lavender taffeta (4). What's different about it: a short length; a new—swingier—sort of shape; a wonderful, almost cosmetic, paleness: whitened blue, peach, or icy green. (Lauren dished up several versions.)

When that paler color gets played against black stockings, a small black top, it becomes not just a skirt but also something close to an accessory—and about as much decoration as you want.

In a season of short lengths—and plenty of skirts—there are new trousers, too . . . and they've rarely looked better: slightly higher-waisted, narrow in the hip, wider at the hem, they're pants with polish, a certain swagger. The idea is not random sportswear pieces: with a matching jacket —like David Cameron's (5)—or with a tailored blazer in a bright color, **they're a clear option to the best daytime skirted suit. But the ease—and fit—of these trousers make a change. . . .**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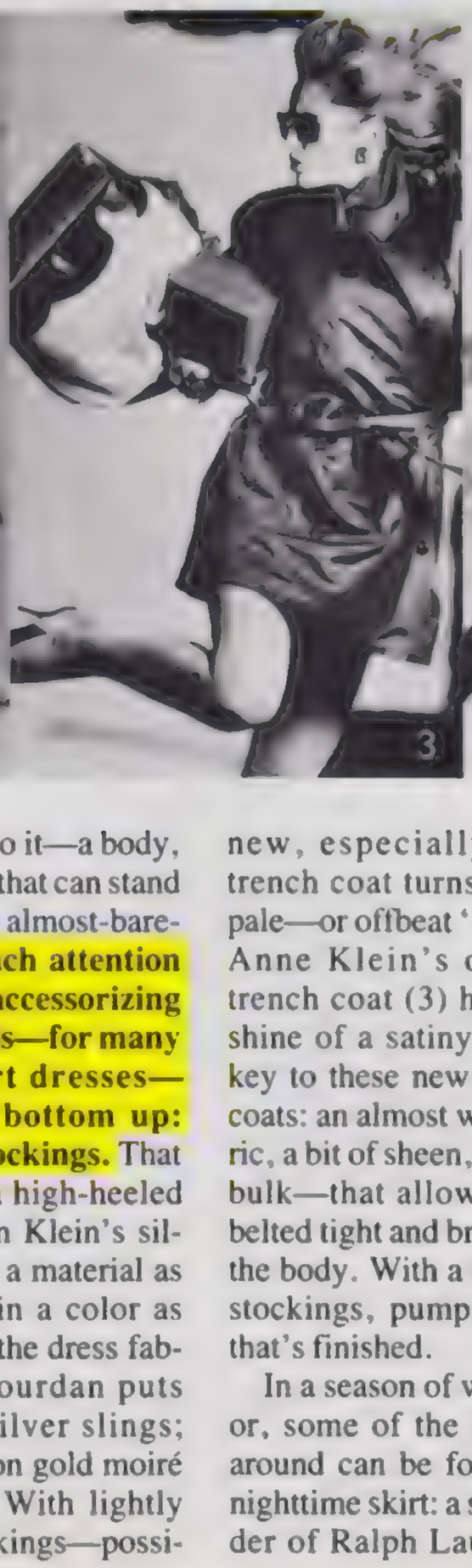
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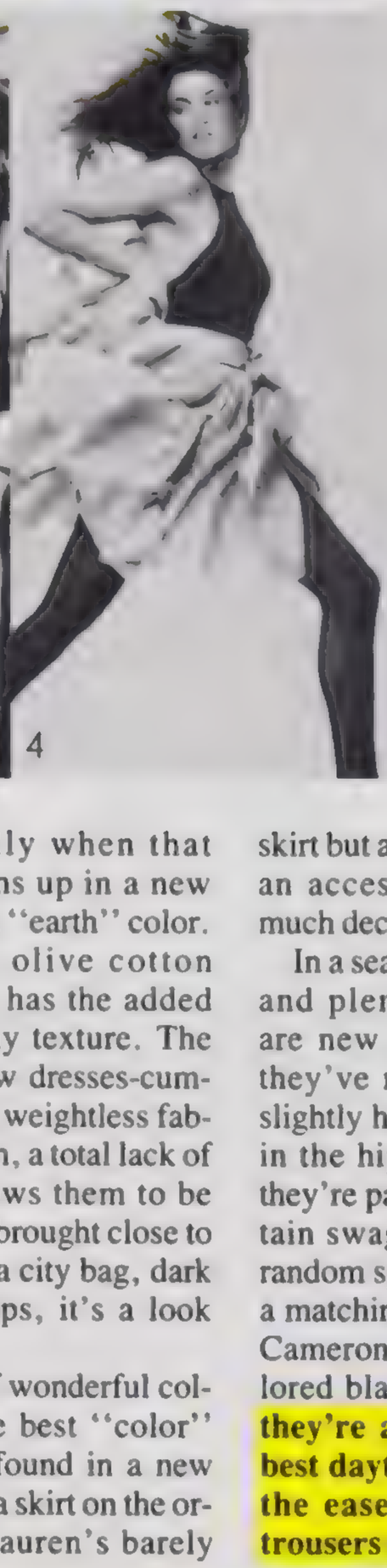
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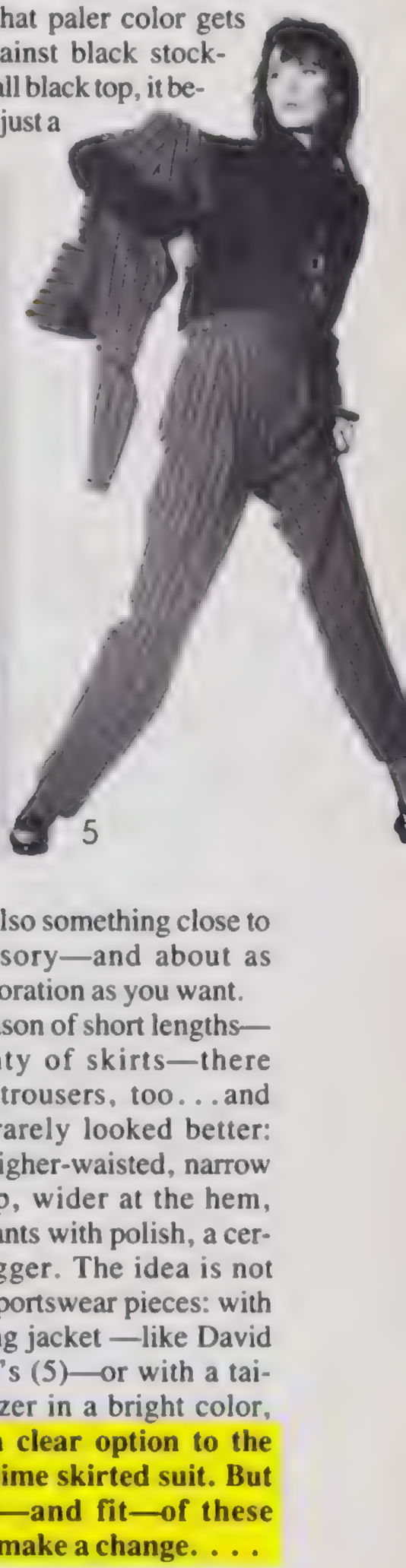
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health style

Team spirit: women's sports...shyness explained ...beating midday slump...caffeine "addiction"

As American athletes gear up for an Olympics year (this month, the '88 winter Olympics take place in Canada; in September, the summer games begin in Korea), women's sports—particularly team sports—are commanding special attention. Besides the women's luge competition, there are high hopes that the women's track and field team will repeat '84 performances and bring in gold medals. (*Right*: the '84 Olympic winners.)

In the shadow of this Olympic progress, college and high school women's sports have suffered a major setback. Under a 1984 Supreme Court decision, federally funded schools can no longer be fined by the government for sex discrimination in sports; many schools have cut women's sports' funding.

But, women's participation in recreational teams has gone up. More than twenty thousand women play on tennis teams, and there are thirty-eight thousand women's softball teams (up from five thousand in '72). Playing on a team gives many women momentum to step up the rest of their fitness program. Says Billie Jean King, "Learning the give-and-take of team interaction offers an invaluable experience most women never have as kids—one that can spill over into the rest of their lives."

Lifesaving action to help yourself or someone else who's choking on food: Quickly turn the choking person over, suggests Randolph K. Byers, M.D., in *The New England Journal of Medicine*. Bending over the back of a chair so that one's head is lower than one's chest allows gravity to dislodge the food, enabling a choker to breathe. Because this technique can be self-administered and requires no special training, writes Dr. Byers, it is more surely available than the more complicated choking "cure," the Heimlich Maneuver.

NATURAL SPONGES are a pleasure to use; but, according to a recent report, they can be breeding grounds for skin-infecting bacteria. Best precaution: To stop bacteria from multiplying, wring sponges well and store in a dry place between uses. To prevent eye infection, avoid touching contact lenses after using a wet sponge—or any moist, nonsterile material.

Siesta time?

The mid-afternoon slump—characterized by fatigue and an inability to concentrate—often has been blamed on eating a too-large meal at lunch; but sleep researchers at Brown University have found that the tendency to feel drowsy in the afternoon is a biological phenomenon, unrelated to the timing or size of one's lunch. "The brain seems programmed to expect a 'siesta' at some point between 1 and 5 P.M., when everyone experiences sleepiness that lifts after about an hour," says Mary Carskadon, Ph.D., associate professor, department of psychiatry/human behavior at Brown.

How to beat a mid-afternoon energy dip? Recognize the time of day it usually occurs and avoid scheduling sedentary activities that require full concentration and alertness. "Instead, do something active," suggests Dr. Carskadon. "Take a brisk walk—or even make phone calls." Avoid drinking alcohol and eating high-carbohydrate foods at lunch; both may intensify sleepiness.

Also important: getting enough sleep. A too warm or cold bedroom can cause sleeplessness and/or difficulties in rising. Ideal sleeping temperature, according to the Better Sleep Council, is about 65°F.

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BLOOMINGDALE'S • FOLEY'S

health style

Your diet: caffeine update

BY JUDITH S. STERN, Sc.D.

Caffeine, a stimulant, is among the most widely used drugs in the United States. The average adult consumes about 200 mg. of caffeine—or about one or two six-ounce cups of coffee—daily. (In coffee, the longer the brewing time, and the finer the grind, the greater the amount of caffeine.) Caffeine and caffeine-like substances are also found in tea, cola, chocolate, and many over-the-counter and prescription drugs. Recent research has raised new questions about caffeine safety and about how much, if any, should be included in the American diet.

Caffeine reaches its highest level in the blood within fifteen to forty-five minutes after consumption and can take a couple of days to be eliminated from the body. Because caffeine is an addictive drug, effects of caffeine decrease in chronic users, who build a tolerance to the drug; caffeine metabolism is also influenced by pregnancy, oral contraceptive use, and smoking. Drinking too much caffeine can result in headaches, irritability, diarrhea, sleep disruptions, heart palpitations, and dry mouth. Caffeine withdrawal can cause headaches, irritability, lethargy, and inability to work effectively.

Caffeine "highs"...

In smaller amounts (one or two cups of coffee), caffeine can serve as a pick-me-up, stimulating the central nervous system, increasing heart rate, muscular work, and secretion of stomach acid and urine. Stimulation of the brain cortex can result in more rapid and clear flow of thought, and can minimize fatigue and drowsiness. Caffeine also stimulates brain respiratory and motor centers, decreasing reaction time and sometimes decreasing delicate or fine muscular coordination. Depending on one's particular sensitivity to caffeine, because one gradually builds a tolerance to the drug, over time it may gradually take more caffeine to produce the same effects initially produced by one or two cups of coffee.

In endurance athletes, caffeine appears to increase stamina, possibly by increasing the amount of fat burned for energy and sparing glycogen or carbohydrate stores. Some evidence even suggests that caffeine may help dieters to burn off excess calories and may speed up basal metabolic rate by about 10 percent. A cup of coffee consumed with a snack may help the body to burn the calories more efficiently.

Although caffeine is a stimulant, many people find drinking coffee to be relaxing, perhaps because drinking coffee serves as a break from one's daily responsibilities or perhaps because caffeine may work like other stimulants, to give the user an overall sense of well-being; because caffeine can cause certain blood vessels to dilate, it can sometimes alleviate certain types of headaches and can give a soothing and warm overall feeling.

...And lows

Concerns about caffeine consumption seem to outweigh "pros." Research shows that drinking 300 mg. of caffeine can cause small but significant calcium losses. Caffeine also interferes with effects of some prescription drugs.

Of great concern to many women is the controversial consumption of caffeine during pregnancy. Animal studies link large intakes of caffeine (equivalent to twelve to one hundred cups of coffee daily) with premature births, miscarriage, and increased stillborn rates. Another study showed an increased incidence of breech births among women who consumed amounts of caffeine equivalent to more than five cups of coffee daily. Epidemiological studies have found that women who drink a lot of coffee are more likely to give birth to small babies. (Not known: whether these problems were in fact caused by cigarette smoking, common among heavy coffee drinkers.) Small amounts of caffeine can be found in breast milk, and nursing mothers with very high caffeine intakes may have infants who are irritable or sleep poorly. Until all evidence is in, most doctors recommend eliminating caffeine during pregnancy, or at least limiting intake.

Caffeine has also been linked to the development of fibrocystic breast disease ("lumpy," tender breasts), a common condition in women under age forty-five. In a 1979 study, symptoms disappeared in over 75 percent of women who stopped consuming caffeine. However, subsequent studies have not revealed a consistent relationship between caffeine intake and fibrocystic breasts. In addition, research has not supported the theory that there is a link between caffeine and premenstrual syndrome, as is often claimed. Experts emphasize that any breast lumpiness or unusual menstrual symptoms should be checked by a physician.

Cancer connection?

Studies linking caffeine to cancer and heart disease are also contradictory. Some studies show slightly higher incidences of bladder cancer in coffee drinkers, while other studies reveal no such link. Similarly, although some studies indicate that people who are heavy coffee drinkers (more than five cups daily) have higher blood cholesterol levels, other studies show no relationship between heart disease and caffeine. What may be possible: that *coffee*, and not specifically caffeine, may increase one's chances of developing cancer and/or heart disease; or that coffee drinking works in conjunction with other behaviors (such as cigarette smoking) to increase an individual's risks for these diseases.

Weaning off caffeine

Should you eliminate caffeine from your diet? Not necessarily. But if you notice symptoms of caffeine "highs" and withdrawals, or if you have been diagnosed as having fibrocystic breasts, your doctor may suggest stopping caffeine consumption for a month or so to see if symptoms disappear. Wean off caffeine by consuming one-half cup of coffee less every three days or by substituting a non-caffeinated soft drink or mineral water for a cola. If symptoms disappear, then reappear upon reintroduction of caffeine after one caffeine-free month, you should avoid caffeinated products. If symptoms do not recur, you can probably consume caffeine in moderation—less than 500 mg., or about three to five cups of coffee daily, or the equivalent. Another option is switching to decaffeinated soft drinks and coffee. Contrary to popular belief, even "decaffeinated" coffee has some caffeine —about 4 mg./six-ounce cup.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis*

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Q

Getting the most from health insurance . . . bottled water: good source of minerals?

Q My husband and I both have a choice of medical benefit plans at work. How can we get the best coverage?

A More and more companies are offering "flexible" benefit plans, in which employees have the option of exchanging all or part of their medical insurance for tuition reimbursement, child care, or other benefits. "These plans are particularly appealing to working couples, who don't need two traditional health insurance policies," said Deborah Chollet, Ph.D., senior research associate at the Employee Benefit Research Institute. "A couple's insurance needs may easily be met if a woman chooses a 'low option' medical plan that requires higher deductibles and/or payment of higher portions of medical bills—or forgoes medical insurance entirely—as long as her spouse has access to a comprehensive plan that provides dependent coverage free or at a modest charge."

One or both of you may have the option of joining a Health Maintenance Organization (HMO), where you receive all medical services from member physicians, typically in a hospital or clinic setting. Advantages? "Better routine-care coverage than from traditional insurance; less paper work because all services are covered under a fixed fee," said Dr. Chollet. If you're concerned about having your choice of physicians limited to HMO members, ask for a list of physicians and check their credentials in the *Directory of Medical Specialists* (in libraries) or with a local medical society.

Dr. Chollet recommends making a list of services (office visits, hospital care, etc.) provided by all available plans, then choosing the combination that best fits your needs.

Q Is drinking bottled mineral water a reliable way to meet dietary mineral requirements?

A Probably not. There is no evidence that minerals in water are absorbed by the body as well as those in food. For example, many mineral waters claim to be high in calcium; but "researchers have yet to investigate whether calcium in water is absorbed by the body as efficiently as that in dairy products," says Robert P. Heaney, M.D., professor of medicine, Creighton University, Omaha NE. "Even if you drink water high in calcium, you still need to consume calcium-rich foods in order to meet your daily calcium requirement."

The FDA has no legal definition of mineral water. In most states, any water that is not distilled or purified (processes that remove all minerals from water) may be labeled "mineral water" because virtually all water contains minerals. Bottlers are not required to list amounts of minerals in their products, although some companies (Evian, San Pellegrino) have done so voluntarily.

The best way to meet your dietary mineral requirements, according to Barbara Levine, R.D., Ph.D., director, Nutrition Information Center, The New York Hospital-Cornell Medical Center/Memorial Sloan-Kettering Cancer Center, NYC, is simply to eat a balanced diet featuring a variety of foods with an emphasis on whole grains, vegetables, and fruits.

Your well-being

BY BARBARA LANG STERN

Shyness "triggers" . . .

and effective ways to beat them

Shyness touches all our lives. It's "at the core of what it means to be human; where individuals make contact with each other—or . . . fail in their efforts," writes Philip G. Zimbardo, Ph.D., in *Shy Child* (with Shirley L. Radl; Doubleday). Only about 7 percent of Americans have *never* experienced bashful feelings, according to a survey by the Stanford Shyness Clinic (now the Palo Alto Shyness Clinic), founded by Dr. Zimbardo, a Stanford University psychology professor.

When shyness simply means being reserved or cautious, it "functions as a natural protective device—a sensible reserve that allows people to size up new experiences before rushing in," writes Dr. Zimbardo. Often, though, these feelings inhibit people from saying or doing what they want, or make them miserably uncomfortable as they force themselves to act. "I [enter] a room and have to talk myself into going up to people," Barbara Walters said in one of many published interviews in which she discusses her shyness. Other public figures including Elizabeth Taylor, John Travolta, Jimmy and Rosalynn Carter have called themselves shy.

"Ultimately, you are shy if you *think* you are shy," Dr. Zimbardo states in *Shyness* (Jove). Men and women are equally prone to these feelings, most often triggered by: being in large groups; being the focus of attention in large groups (e.g., when giving a speech); being of lower status than others; or being among strangers, members of the opposite sex, authority figures.

If news of your shyness surprises others, it's because you are a shy extrovert: someone who, at whatever personal cost, overcomes reticence and manages to do what is necessary to please others, be accepted, get ahead. Carol Burnett told Dr. Zimbardo, "I think I was shy mostly because of my appearance." Burnett clowned "just to get over the fear of not being liked because I was poor and not very pretty."

Shy extroverts have advantages over introverts, whose "feelings affect their performance, which affects how others evaluate them, and which affects how they come to think of themselves," writes Dr. Zimbardo. Shy introverts, unable to express themselves (or ask for what they need) are seen by others as less interesting, less intelligent, less attractive, and less competent.

Although some infants seem to be born with a shy temperament, social conditioning is thought to play a major role in creating shyness: events such as being scoffed at, shut out, or put under pressure by critical parents can undermine a youngster's self-esteem, make her wary of others and dread having to "perform" and be evaluated. Fear of being negatively evaluated is predominant among shy people.

"In treatment, we focus on 'shyness triggers,' what an individual says about herself and others that makes her feel that certain encounters are risky," says Dr. Zimbardo. Most shy people have a low sense of self-esteem; the first step is to change the ratio of positive to negative "self-talk." Even setbacks can be thought about in constructive terms pointing to the future: "Next time, if I want to appear more interesting, I'll prepare some comments on . . ." rather than, "God, I was dull last night."

Other techniques include relaxing, then visualizing a prospective scene and imagining carrying it off successfully. Anticipatory rehearsal helps to make actual situations work. Observing and learning from people who are socially competent can also be a helpful tool. "But it's not enough simply to think your way through shyness; you also have to go out and take chances," emphasizes Dr. Zimbardo. "Even if you just smile at somebody and he smiles back, you need to do things that lead to successful experiences."

Probably most important, suggests Dr. Zimbardo, is changing the way you think about relationships. "Shy people tend to be critical, not only of themselves but also of others—which makes them assume everybody is critical of them. This fear leads to excessive preoccupation with self: 'What will people think of me?' You need to decide to be the 'host,' not the guest, of life's party and help others feel comfortable. Once your focus is off yourself, shyness dissolves."

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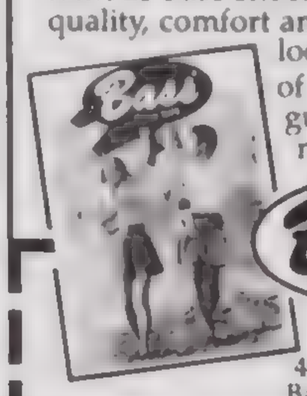

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(Continued from page 389)

I like about this country is the idea of individualism. That's the nearest to me. But maybe that response is conditioned by living for quite a lot of time, for thirty-two years, in communal apartments. I really prefer to be left alone. But that is something else." As he says this, I feel a sudden lapse between us, as if he had retreated into his solitude.

Then, abruptly, he returns to the question. "Well, what else about American culture?"

"Paintings? Do you look at paintings?"

Brodsky is relieved; we have struck a chord.

"Paintings I do look at. I like Frederick Church enormously. And Eakins, of course, John Marin. And Hopper, who is to me very much like Robert Frost."

"The Abstract Expressionists? Do they interest you?"

"Pollock!" Brodsky exclaims. "Great hero of my youth! And Rothko and Arshile Gorky. It's hard to talk about it, just even to say that I like—it's so much a part of me."

This statement baffles me. I wonder aloud how he could have known so much about American art when he was growing up in the Soviet Union.

"But you don't understand," he says urgently, and I imagine what he must be like with slow students. "We, that is, my generation, we were more American than Americans were or are. When I said something about the idea of individualism, that was what we craved enormously. And to us, the only place where that was embodied, really, was the United States. And we wanted to know as much as we could, at least about the arts, and we wanted to be Americans in the sense that we wanted to be individualists somehow."

"But how did that come about? Was it in part because America and Russia were allies during World War II?"

"It was partly because it was postwar, partly because America was maligned, and anything that's maligned is attractive—because you know who is doing the maligning and you know what kind of garbage they are." (Brodsky, in his moving memoir of his childhood and of his parents, "In a Room and a Half," calls the authors of the Russian Revolution "witless scum.") "It started with Whitman. Because Whitman was rather lamely but convincingly translated into Russian, and reading it out loud, you're suddenly acquainted with a spirit totally alien to the spirit of communes, etcetera, etcetera, etcetera. . . ." I get the feeling that Brodsky's "etceteras" are there to calm him down, and I recall his idea of "psychic acceleration," when a poem "generates a certain mass that very often takes you a little bit further than you intended."

"The final nail was driven into my lid by Frost, who introduces an absolutely un-Continental notion of terror. It's a mistake to call him a tragic poet. He's not tragic. Because tragedy is always a *fait accompli*, whereas terror has to do with anticipation. That's the remarkable thing, and it's absolutely non-European."

"That is very different from what you saw in Auden," I propose.

"I think what really attracted me to Auden first is the detachment. It's an ability to look at familiar or unfamiliar phenomenon, the familiar especially, from a slightly altered perspective. That is, to look with bewilderment at something which you know. And I simply heard a very civilized, very bright sensibility there. A tremendously good mind. Auden deliberately tries to quell the lyricism, the lyrical. Whenever he gets to the heights, he sidesteps. That's what I find terribly adorable."

"By the lyric, do you mean the direct reference to the self, the poet?" I have noticed in Brodsky's own work a disinclination to personal reference.

"I think it's indecent to notice the self. Well, in Russian, you see, Russian uses the word 'one' as a concept. My preference is not to say 'I,' not to talk about the person but rather to describe what it is. Not to be shrill or sentimental. You know? I do indeed tend to depersonalize the first-person, as much as I can. Apart from anything else, it yields to a description. It yields a description."

"And that provides a certain form of freedom in terms of material."

"Well, of course. That's what a description is, after all. And you see it more clearly. You are not yourself, but you are a figure in a landscape."

Throughout Brodsky's work, the abstract concepts of time and space have an almost palpable reality, and the figure in the landscape is a central image. I ask him if, when he writes, he has a sense of a reader, or of an answering echo. He is pleased with this question, I think, because I have retrieved an idea that belongs to his poetics. He smiles.

"No, it's more like an answering echo. You know what Stravinsky said to that question? 'I write for myself and for the probable alter-ego.' So for the probable alter-ego to the probable echo. Alter-echo." We allow a silence to gather in the room, as if we were waiting for the alter-echo to materialize. Brodsky adds, "It's like sending a signal into the air, and if there is a receiving station, it will pick it up."

This provokes me to ask Brodsky when he first felt the possibility of freedom through language. His answer is unexpected.

"I never regarded language as a way to freedom. The truth of the matter is that I never felt unfree. I always felt quite free. I didn't see language as an outlet for my lack of freedom. I knew that I was angry and I knew that I was strong, somehow. I knew that I was obstinate. Well, if I can rationalize, I sought to develop in myself something perhaps very small, but very tight, in proportion to that enormous pressure from the outside." [I think suddenly of his line from "Lullaby of Cape Cod": ". . . The body, like an upright/rolled-up road map, lifts an eyebrow in the North."] "I think it was either a sense of dignity, of human dignity, or a sense of meaning. But writing poetry wasn't an escape. It wasn't like, 'All right, this is the little world that I create, and I am free.' It's simply that you arrive at a position of liking certain words. Or a certain tonality. And that tonality may not be necessarily angry. It may be elegiac, it may be wistful, or you may be simply trying to ape some other author you've read. It's sort of a vector of one's soul. Kind of a direction—well, sort of an elsewhere."

"An elsewhere," I echo.

"Yes. That is, not here, not this, not that, etcetera, etcetera, but—elsewhere."

We are silent. Then Brodsky adds, "I wouldn't be able to be more precise about this. Or perhaps even, I shouldn't." He pauses. "If I can pride myself on anything in Russian poetry, it is that in 1961 or 1962, in one of my first poems—one of my first good poems, I think—for the first time in Russia after nearly forty years or more, I used the word *soul*."

"Really?"

"Yes. And I kept using it. But once you do that, there is no way back."

"For all the *glasnost*, as of now, at the moment we are talking, the fact that I received that award hasn't been announced in the Soviet Union"

By now, we have been talking for over two hours, and I can see the fatigue on his face as he takes off his wire-rim glasses and rubs his eyes. But I want to ask him one final question.

"Is it more likely that you will be able to return to Russia, now that you have the Nobel Prize and they have *glasnost*?"

"Well, in theory there is likelihood. But, for all the *glasnost*, as of now, at the moment we are talking, the fact that I received that award hasn't been announced in the Soviet Union. They are as silent about it as though it's some sort of a Chernobyl. As for returning, I wouldn't mind to do so. Just to see a couple of things. Well, the cemetery of my parents, and to see several relatives. My son. And several friends . . . I really don't know. Again and again, I don't want to become a chip in a political game of any sort—even the liberal game."

It is dark outside, and cool air is coming through the open door. Brodsky looks around the room. "Where is the kitty?" Evidently he has been looking after a friend's young cat. "Excuse me, I must find the kitty." We go out into the courtyard and he makes cat-calling sounds, *pss pss pss*, but the cat doesn't appear. We part company on the street, the poet Joseph Brodsky going in one direction in pursuit of the lost cat, I in the other, with his voice in my head. ▽

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WANDERLUXE

(Continued from page 394)

room, and Tatiana's is also Alain's study. I love to have warm, peaceful houses to receive my friends, and I love to have friends stay here when I'm away."

If the New York apartment is small, warm, carpeted, and served by hotel maids, an elevator, and friendly Zitomer, it is because it has to serve "as a place where I throw my coat, spend most of the time on the phone in the bathroom, and have parties." The Paris apartment is high-ceilinged and uncarpeted and reached by a romantically unprepossessing staircase. The front hall has the original, uneven flagstones ("We fall over them a lot," says Diane). A sparsely furnished living room with walls painted in subtle stripes of matte and shiny white leads to a library whose bookshelves are stippled to look like bird's-eye maple; but the coffee table is, endearingly, an old suitcase of Alain's under a piece of fabric. Disaster inevitably follows a guest's decision to sit on it.

In the first months, trestle tables covered with the nomad's all-purpose textiles were the main furniture, and Diane began to frequent the antiques shop of Madeleine Castaing. When the implacable ninety-four-year-old Madame Castaing allowed her to buy a pair of lamps, Diane set them up in the library, orange opaline bases glowing under green shades, and the character of the place began to assemble.

Now there are Empire daybeds, Directoire tables with animal bases, chairs with reclining backs and swan arms. "I'm constantly moving the furniture. It reflects the evolution of my life and life style. My houses have always been stages where I can change the decor, and Alain subscribes to that: he likes to eat at different tables, depending on how many we are."

The apartment, she says, is "not pretentious. It can adapt to any situation." The situations she imposes on it range from large dinners to medium-size lunches to huge tribal Christmas gatherings. "Sometimes the apartment is just Alain and me, total luxury and space; and then, all of a sudden, it's five children or a fashion show."

She lists the important things about Paris as "speaking my language again; the books in the bookstores; the neighborhood. This is where Delacroix had his studio. Baudelaire and Rimbaud and Oscar Wilde and practically every artist in the world lived between the Boulevard Saint Germaine and the Seine. I love to walk down the street and be able to hear my own footsteps. I love the mixture in the neighborhood. In our building, there's one rich person, a widow, a pair of dancers from a nightclub."

Chance has placed me exactly two and a half blocks away from Diane Von Furstenberg both in Paris and New York, so that I have been a guest at many dinners. The remarkable mix she used to gather has become more bookish of late. Where you used to jam in with Gore Vidal, Diana Ross, Bianca Jagger, Stavros Niarchos, Princess Caroline of Monaco, Marisa Berenson, Jerry Brown, Valentino, and Madonna—all in the same evening—now you're more likely to find Gary Fisketjon, Morgan Entrekin, Warren Hoge, Richard Ford, and publisher Arnoldo Mondadori, Alain's boss on the literary review *Nuovi Argomenti*.

> "Diane's remarkable parties bring together stars ('you need stars'), sulking writers, children, decorators"

Of her parties, she says: "I have a matriarchal character. A party is the best way to see all the people you want to see, but you can't be a good hostess unless you're a good matchmaker, too." She may not have the rich person, the widow, and the pair of dancers from her building, but she brings together stars ("you need stars") with sulking writers, and children with decorators. "You have to live in your period, surround yourself with the people who will leave traces. I love the idea of an eighteenth-century salon. But I give parties to please myself. And the people who aren't comfortable leave early."

Diane's generous way with food and people, part New York and part Hollywood, astounds the Europeans: Gae Aulenti, contemplating the cake that Diane had ordered in the shape of the Musée d'Orsay, was speechless. Late in the evening in Paris, Alain will sit in the study intently discussing new trends in literature with erudite translators; late in the evening in New York, Sue Mengers will arrive with Barbra Streisand, and, best of all, long after midnight, Diane will retrieve the dessert from the refrigerator and pass around fruit salad or cake.

The food is always homemade—Diane has an almost obsessive dislike of restaurant food—and even in Diane's darker moments, her comments shed an original light on what's going on. During the passage of the Chernobyl cloud two years ago, she announced: "Now that all the fresh food is poisoned, the only healthy food to eat is junk food." She did not go so far as to serve vintage canned tuna fish.

The moving around of both furniture and warm bodies does not preclude her sending her ideas to the New York office of her company, nor Alain's 8:00 A.M. to 1:00 P.M. daily stint at the typewriter. His Paris study is a tiny two-story room covered in striped fabric, built like a cabin on a small boat or a Wagons Lits compartment. For the moment, Diane is firmly committed to living in four different places, with this assessment of New York: "It's a market town, where painters and writers and designers and dealers come to sell and show their things. It's the biggest center of information in the world, the total symbol of our moment, and therefore, a little bit neurotic. Everyone is somebody or nobody. Paris is like the country: I spend my days alone. I work alone."

The ultimate luxury is to consider Paris a country retreat, where the city itself serves as landscape. It says a lot about today that Paris should have become the simpler place to hide, and it's not the kind of thing the French like to hear. But she has a point. If the New York apartment, in its Russian refinement, is closed-in and efficient, the Paris apartment is open to both *cour* (yard) and *jardin* (garden), letting the outside in. For the moment, Diane Von Furstenberg and Alain Elkann have struck a perfect, if international, balance. ▽

GAITE PARISIENNE

(Continued from page 381)

Christian Lacroix, who has designed for it costumes that evoke the Paris of our fantasies.

The revival was occasioned by what Mikhail Baryshnikov, ABT's artistic director, calls "the amazing luck" of being able to obtain Lacroix's and Brown's services. Previous revivals of *Gaîté* have remained faithful to Beaumont's designs, reproducing his original costumes. In this case, Lacroix says, "Lorca and Misha gave me complete freedom." Lacroix decided against setting the ballet in the time of the Second Empire as Beaumont had, taking Winterhalter's portraits as his inspiration, and chose instead to transpose *Gaîté* to the Belle Epoque. "In order to translate the effervescence of Offenbach's music," he says, "I preferred to work with the era of Toulouse-Lautrec, with shapes that are less romantic and more piquant and colors that are not so soft, that are more acid."

The plot is not so much a story as a slice of Parisian nightlife, a series of divertissements—a mazurka, a polka, a waltz, a cancan. "It's a vaudeville, actually," Lorca Massine says. The action takes place in a café populated by aristocrats, coquettes, soldiers, dandies, and, of course, waiters. A flower girl and a glove seller compete for the men's attentions, each demonstrating what Danielian calls "her sexual charms." As Lacroix sees the ballet, "The heroine is the Glove Seller. She is elegance. The Flower Girl is more *coquine*." Eugenia Delarova, the original Flower Girl—Massine's wife at the time the ballet was made—would take a swig of water and spit it on her flowers to revive them. Danilova, who assumed the role of the Glove Seller soon after the ballet's premiere, recalls that her "specialty" was fitting the gloves, "which was really very naughty, because as I put them on the men, I would take every finger and massage it. There was a very attractive baron—everybody was after him—but I sold him gloves, and in the end I left with him."

"I remember Mr. Massine explaining my role to me," says Franklin, on whom the part of the Baron was made. "He said, 'You're an aristocrat—you've never been to a place like this before.' It was in a way a naïve role—he wanted somebody very blond. The Baron doesn't really know what is going on, only that he is very enamored of this Glove Seller."

Massine created for himself the role of the Peruvian, a nervous, excited tourist eager for the chance to see if everything he's heard about French girls is true. "It's a comedy role," says Danielian, who took it over after Massine left the Ballet Russe, "very Chaplinesque. I used to imagine that I was being constantly tickled, giggling and laughing, hoping for something gorgeous to happen. There's a nice touch of pathos at the end," when all the cast drifts off in pairs, arm in arm, to the benedictory strains of the Barcarolle from *The Tales of Hoffmann*—all, that is, except the Peruvian, who is left alone. The Glove Seller and the Baron turn and wave goodbye to him.

Danielian introduced his own bits of stage business. "The Glove Seller had little bottles of eau de cologne in her basket. I would buy some and sprinkle it all over—I'd pull out my trousers and sprinkle my privates and then shake my leg like a little dog. And then, I figured that I had to be Catholic, so during the brawl, when

For Baryshnikov, Lacroix's collection evoked a mythic Paris

I hid under the table, I crossed myself feverishly. Dancers now wouldn't dare make those kinds of changes, but it was all in the interest of preserving the personality of the role."

Personality is a word that comes up often in discussing Massine's ballets. "The individuality is very important," Lorca Massine says. "Each character stands out from every other character. The cast is not a collection of people who look alike—not even in the corps de ballet." Delarova remembers in *Gaîté*, "A lot of movement in the back, while principals dance. The people in the café are busy eating or arguing or falling in love—it's a picture of life."

Meanwhile, the principals must be strong enough to hold their own, from the moment they arrive onstage. Danielian credits Massine with choreographing the best entrances in the repertory of the time, particularly those he devised for himself: in *Le Beau Danube*, he walked downstage along a line of girls, who fluttered their skirts and held their hearts as he passed; in *Capriccio Espagnol*, his flamenco heelwork could be heard in the wings before he appeared; in *Gaîté*, he rushed onstage carrying a suitcase—because, some people theorized, he had brought a bagful of jewelry for bribing pretty girls, or according to others, because he was so excited to be in Paris that he had come straight to the café, without stopping off at his hotel.

A good time was had by the cast. "We made the audience want to come onstage with us," Delarova says. Danielian speaks of the wonderful rapport among the three principals. "Our eyes would all meet at the same places in the music, every night." Was there any other ballet that was so much fun to dance? "Not for me, no," he says.

Gaîté was, Delarova recalls, "a great closing ballet. When you go to the ballet now, you take what they give you, and there is almost never a ballet that works as a closing. But *Gaîté* did, and afterward the audience would go out singing."

Gaîté Parisienne never left the repertory, not even for a year, from its premiere in 1938 until it had faded from the stage in the early 1960s, by which time the stars who had made it their own had retired and fashions in ballet had begun to change. Massine's reputation went gradually into decline. Delarova thinks that his obscurity in the years since was in some ways his own fault, for being "too stingy" to give away his ballets as Balanchine did. That Massine had no company of his own, to carry on his repertory, didn't help matters. The *demi-caractère* style in which he worked has been eclipsed by Balanchine's neoclassicism, in which the particular is made universal, in which the ballet's "subject" is the dancing itself and its relation to the music. John Taras, a former member of the Ballet Russe de Monte Carlo, now associate director of ABT, thinks that young dancers today know about Massine "only if they read books." His ballets, Taras says, represent "a kind of dancing that has been forgotten. Perhaps we had a lot of it or even too much of it at one time, and it was nice to get the bracing air of Balanchine. But now, suddenly, *Gaîté* looks attractive once again, and not second-rate at all."

The times have come back around. It is fifty years since *Gaîté*'s premiere in Monte Carlo, and nine years since Massine's death; Lorca Massine conceives of this revival as an opportunity to pay his father homage. Massine's work seems due for reconsideration, and those who know *Gaîté Parisienne* feel that the moment is right to bring it back, that audiences will find it somehow timely.

Talking about his costumes, Lacroix says that they have a link with both the fashions of the late nineteenth century and the fashions of today. "These costumes aren't intended as historical reconstructions of the nineteenth century. I simply used those aspects of fashion that were pertinent to each role. There are details from the time of Napoleon III as well as from 1880 or 1900." As if to satirize himself, his designs for the dresses make reference to the styles that have made him famous. "I played on poufs and stockings. The cancan dancers mix dots and stripes. I think that Misha called on me because he must have seen in my collections the evocation of a mythic Paris in which women wore pouf skirts, leg o'mutton sleeves, and elaborate hats. And I accepted his invitation with great enthusiasm," he says. "Because it is exactly that Paris that I am so crazy about." ▽

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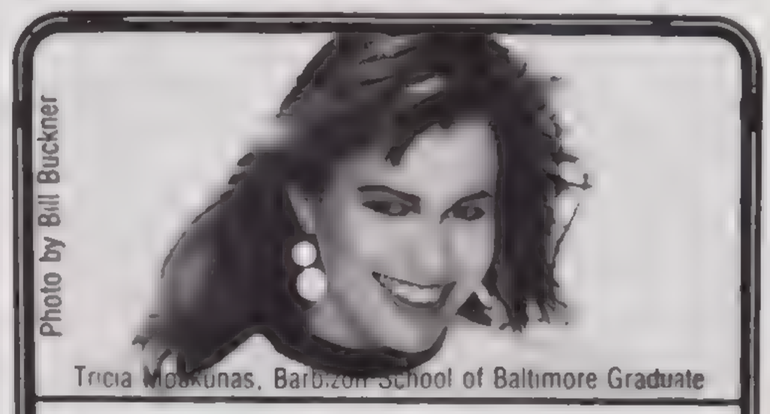

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GILDING THE APOCALYPSE

(Continued from page 384)

his decorative pink-and-gold erotic nudes as opposed to his silvery stormy landscapes—finds unexpected parallels in the works of the contemporary American painter Donald Sultan, whose retrospective is now on view at the Modern Art Museum of Fort Worth. Sultan's lavish floral paintings are sprightly and ornamental; their untroubled mood, graceful composition, and bright palette seem at odds with his series of somber figures in a fiery landscape. In this smoldering gold-and-black vision, Sultan depicts an edgy world veering toward destruction, not by watery deluge but by apocalyptic conflagration.

Fragonard, living at the end of the eighteenth century, and Sultan, painting at the end of the twentieth, worked during periods of exceptional political and artistic crisis. In the case of both artists, their paintings in a darker mood hint at a hidden agenda. The subject of a Fragonard painting may be a lover's picnic, but the content is a menacing deluge—and in the face of this disjunction we experience a sense of unease. In Sultan's scenes of fields and factories, ports and promenades, we are confronted with a deliberate and sophisticated disjunction between image and meaning, surface and depth, objective depiction and subjective reaction to a complex historical moment. Without stressing to exaggeration the parallel in their work, there is a kind of slippage between subject matter and content that carries a subversive message in which the subliminal content contradicts or undermines the innocence of what is presumably depicted.

We might note other coincidences. Although Fragonard received court commissions, his studio was in the Louvre while the court was at Versailles; his circle was composed of artists and ecclesiastics, not the social lions of the court. Sultan, a soft-spoken intellectual, is similarly isolated from the current hyped-up art world of pop stars. There was not much more to say about Fragonard's quiet private life and happy family than there is about Sultan's stable domesticity. Besides their sensitivity to the ambivalences of an era drawing to a close, these two painters, living through extreme social and artistic upheavals, also share a reverence for the masters of past time and a commitment to reviving an emphatically tactile style. Northern and Italian baroque painting, which emphasized painterly texture and light/dark contrast, was Fragonard's passion. Calling him "the Rembrandt of the bedroom," Schneider has observed that the seeming superficiality of his motifs permitted Fragonard to become detached from subject matter and devote himself to the act of painting. He traveled to Italy to study and copy the baroque painters he admired, and he became a truly international painter as a result. In a similar act of homage to the past, Sultan spends his summers in Saint-Tropez, where he rents the villa of the Post-Impressionist painter Paul Signac, working in the studio of the pointillist master painting motifs from his Riviera garden and visiting museums.

Like Fragonard, Sultan focuses on tactile surface qualities. However, his attitude toward technique is explicitly and self-consciously experimental: painting with oil and tar on a hard linoleum or Masonite surface, he underscores the materiality of pigment as literal matter; he creates spatial illusions that contradict the overt flatness of the surface. Both painters are engaged in reviving painterly paintings and chiaroscuro after a period in which dark-tonal values contrast and the evidence of the brushstroke, the hand of the artist, have been repressed. In the work of such artists, whose primary devotion is to painting, whose art may seek inspiration in the past but points toward the future, the tradition of painting is renewed and revalidated. ▽

"Fragonard" by Pierre Rosenberg (Abrams) is the catalog accompanying the exhibition at the Met (through May 8th). "Donald Sultan," at Fort Worth through March 20th, travels to New York. The catalog is published by Abrams.

THE BEST OF THE CROP

(Continued from page 420)

conditioners, and styling gels that, in different strengths, can be used on wet or dry hair. April sees the debut of two new products: Foltene's Shampoo for Fine, Limp Hair and the Hydrating Toner. For a black woman's hair, prone to brittleness especially after straightening, there's Rusk's Hair Treatment and Sebastian's new Molding Mud, which emphasizes natural curl formation and coats the outside cuticle, conditions, and makes hair pleasantly "tactile."

CAN PERM AND COLOR WORK TOGETHER?

More and more ways exist to maintain/restore hair condition, but what about helping hair texture that's poor to begin with? James W. Viera, vice president, corporate technical director of L'Oréal, says, "The newest way to give texture and body, the foundations for any style, to limp hair is to match the right perm with the right color process. Today, many have been 'synchronized' to work together. Ideally, there should be a week between perm and color treatments—to give hair's natural oils a chance to become balanced again and to give hair a rest."

Perm and color can be done the same day, providing time is also spent on super-conditioning—as part of the whole process—and a special low-strength perm is used. Needing less contact time with hair, packed with conditioners that act as the actual curl activators, these perms easily segue into coloring products with low peroxide content. David Cannell, Ph.D., group vice president for research and development at Redken, tells us, "The application of any reactive chemical product to the hair results in some loss of hair's integrity, because in order to make a change these substances have to be capable of breaking the bonds that hold hair proteins together. One application results in minimal weakening, but too many applications can deliver dried-out, damaged hair. When two processes come together—perm first, color second or the use of a perm on hair that's already been bleached or tinted— it's essential that intensive conditioning is seen as the third part of the session."

Because of demand, a barrage of new perms have been especially formulated to work with color. Redken's Inner Secret Perm works with their Color Blend Color process; Vector works with Deco Color, which allows perming and highlighting to be carried out at the same time. One light perm, Matrix's Synerfusion, is especially created for regularly highlighted hair—with Matrix's So Color Creme Colors. This month comes Matrix's new VaVoom, for those who don't want a perm but want more volume, texture, and malleable hair. Symmetry Wave from Paul Mitchell comes with a big point of difference: a three-part process. A woman can leave out the third step until sure she likes the look, the extra volume the perm provides. Once decided, she can "lock in" the perm with the third step or forget it—along with the new look!

A teacher/lecturer as well as a creator of products, Paul Mitchell says, "All hair is obviously not the same. Some has a low absorption level with a flat tight cuticle and can handle more chemical mixtures. Hair strength differs, too. A black woman's hair is the most delicate and the most susceptible to breakage. At the other extreme, Japanese and Mexican hair are the strongest and thickest, and they can get away with more."

Two decades ago, Vidal Sassoon pioneered the then startling idea that color should always be used with cut to get maximum mileage from both. Now, in the fifteen Sassoon salons around the world, customers regularly ask for color, cut, *and* perm in one appointment. Alyson Schoer says, "Color and perm can be carried out on the same head at the same time but not necessarily on the same strand. 'Permutations' is a unique Sassoon technique that perms texture into certain strands, applies color to others—in fact, several levels of color to create shadow and light for the most natural result."

"Always remember, perm first, color second," says Imo of The Regency Hotel Salon, one of the leading colorist/stylists in New York City. "Perms can sensitize color, so if the processes are reversed, color subtlety can be lost."

There's something else to keep in mind: Neutrogena recently released a study reporting that product buildup from conditioners can cause as much as 87 percent loss in perm retention after only nine shampoos and conditionings. Shampoo/conditioner buildup can also affect color.

To preclude buildup, Neutrogena's Shampoo and Conditioner have been specially formulated not to leave behind *any* residue in the hair.

GREY DAYS

Once, it was taken for granted that haircolor should be applied to hide grey. That's now taken a one hundred and eighty degree turn.

In London, Richard Burns, head colorist at the leading Michaeljohn salon, knows skin tone loses color and texture just as hair does. "We use a new technique called 'double stranding,' with roots light, ends darker; sometimes, with top layers light and lower layers dark—all to get a natural cast to ensure haircolor never overrides or looks overly dramatic with skin color. For light, non-greying hair, permanent colors—like L'Oréal's Majigloss—are sometimes mixed with henna for extra shine and condition. For special effects, we add coffee or sink copper pennies in the henna mixture to give hair a shimmering glow."

John Corbett, Ph.D., vice president of technology at Clairol, finds, "It's usual that fair hair gets darker, drabber early. All 'natural' haircolor tends to become dull with time. Today, the modern approach is not so much to cover grey but to take hair one or two shades lighter than its original shade. Lighter is brighter, younger." (Clairol's latest way to lighten, shine—Ultress Gel Colourant.)

Another route to the most natural look? This month L'Oréal introduces a warmer kind of blond coloring—more topaz than gold—which, on light or grey hair, can cast a flattering "pink bulb" effect (Preference Light Golden Reddish Topaz) and plug in new texture. For black women and for all women with a darker skin shade, L'Oréal's Viera gives his vote to Midnight Burgundy or Burnished Auburn (both Performing Preference Colors)—also, not to change color but to add a related hue to enrich natural shade. Again, there's the warning, "Re-moisturizing and heavy conditioning are musts for any black woman who wants to use haircolor, but that isn't a hassle. Everything is possible now." (Two super-conditioners: L'Oréal's Hair Relief Intensive Conditioning, Vitamin Moisturizer de Pantene.)

COLOR GAMES

For a young woman, for any woman's idea of real dazzle, there are amusements, color plays. Clairol's color consultant Louis Licari, who recently opened the Louis Licari Color Group in New York, says, "Haircolor is the easiest, fastest way to create a look of fashion, of fantasy. Actors and actresses have known this for years—now it's a secret more and more people know and make use of. But the idea of fantasy is not to make it permanent. Temporary colors, fizzed, sprayed, brushed, polished, or moussed on should be viewed as modern accessories for hair—worn, taken off."

In Paris, top colorists at Alexandre's celebrated salon find they're putting on more and more fantasy tints for one-night-only looks. Extreme colors—deep blues, emeralds, metallics—are applied perhaps only on hair ends and/or on lower layers to show "as a woman turns her head . . . a moment of surprise."

"Batiking" gives more pattern to haircolor . . . "kaleidoscopic" color uses three tones that move from light at the ends to dark roots . . . monochromatics weave new yet related color throughout the hair: all these methods give an impression of fullness, richness.

A look of shining healthy hair is the goal. Says Redken's David Cannell, "Today, there is total understanding on the part of the colorist that without hair care, haircolor can go nowhere. The trend is to shine and will continue to be shine. Because seventy-five million Americans were born between 1946 and 1964, haircolor is beginning to play a big role—for women and men. And because today haircolor no longer need affect hair health and is so much easier and faster to do, we are seeing younger and younger customers." ▽

THE CUTTING EDGE

(Continued from page 414)

showing through; color used purely to add texture and body; customized colors; layering of tones, of permanent and temporary color for the most "natural" shimmer.

What the pros say:

- Layering is the modern difference in cut, says London-born John Sahag—who cuts hair dry at his Madison Avenue salon, with exacting precision, for movement and volume. "Ends should be tapered to avoid gradations, layers should be visible only when a woman moves." Shorter hair, too, can be softened—by leaving in longer bits and pieces, tapering and accentuating the nape. "Even with shorter hair, we're after a softer look than three or four years ago. It's far more playful."
- A great cut/style has flexibility. "Just as with clothing, hair shouldn't have to look the same," says Jean Louis David. "It's the ability to do different things that counts. A complete change is impossible; it is important to bring a client to *her* reality. If a woman has curly hair, she cannot have a straight bob; she can have her own version. A hairdresser helps the client accept herself."
- Set rules seldom work, says Oribe—stylist, star of New York's Oribe at Parachute salons. "It all depends on the hair, the face, the woman's personality. Every woman is different. One guideline used to be that women over forty should cut their hair short. More often than not, today, what's true is the opposite."
- Not even the best hair tools can radically change hair—"You can't go from straight to really curly and thick; that's a fantasy." They can help control and enhance texture.

Oribe's favorites: "Volumizers"—in liquid or spray, to increase fullness before blowing dry. "Silk grooms," which add weight to curly, dry hair you want to make straight. "Benders" and flat irons to help remove a cowlick or make texture uniform. What Oribe believes in most: spot blowing, spot changes—around the face or with bangs—to create a texture mix of wavy and straight. It's something almost all women can do . . . part of the easy look—and styling ease—of the season. ▽

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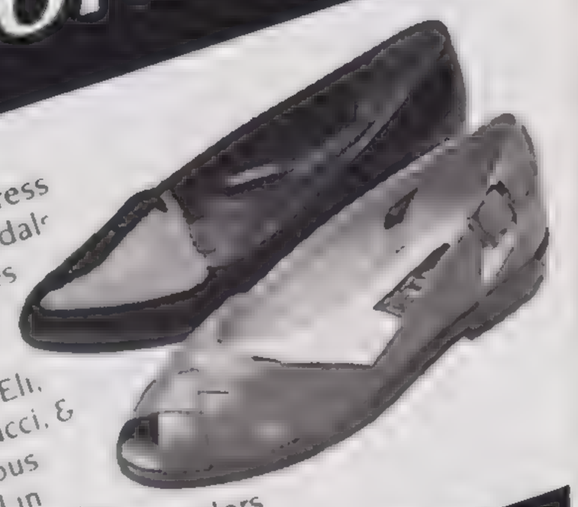

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FASHION INFORMATION

Page 40: Silk taffeta shirt, $330. Bloomingdale's, NYC. Lambswool/angora/nylon sweater, $185. Dianne B., NYC. Earrings at Macy's New York.

108: *Top*: The Lane Collection, courtesy of the Museum of Fine Arts, Boston. *Bottom:* Hirschhorn Museum and Sculpture Garden, Smithsonian Institution; gift of Joseph H. Hirschhorn Foundation, 1972.

162: Jacket and shirt, Matsuda.

168: *Inset, top left:* Jacket and shirt, Giorgio Armani. Earrings, Polly Bergen Jewelry. Bangles, M.E. Stewart. Dark bracelet, Prada. *Inset, bottom right:* Clothes, Calvin Klein.

178: Glasses, Exotique. Gruen Optika, NYC.

214: Blouse, Gianfranco Ferre.

294: *Top left:* Gloves by Sachiko for La Crasia. *Bottom left*: "Ravel's Garden with Night Glow," © David Hockney, 1980. Collection of Mr. and Mrs. Morris S. Pynoos. Punchinellos, © David Hockney, 1980.

314: *Inset, below left:* Jacket, Go-Silk for L'Zinger. Glasses, Welling International. Scarf, Carter Smith.

326: Silk sponge crepe jumpsuit, silk scarf. Turnout, $2995. Nan Duskin, Philadephia PA, Baltimore MD. Also at Charles Sumner, Boston MA; The Twenty-Four Collection, Bal Harbour FL. Bracelets by Erwin Pearl. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Gloves by Geoffrey Beene for Portolano.

328-329: Geoffrey Beene Ultrasuede jackets, silk sponge crepe jumpsuits, and silk scarfs. Turnout, $2995. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore; Charles Sumner, Boston; Garfinckel's; The Twenty-Four Collection, Bal Harbour FL. Naomi Misle Gloves. Bloomingdale's. Socks, Geoffrey Beene for Bonnie Doon. Shoes, Geoffrey Beene for Fratelli Rossetti. Fratelli Rossetti, NYC.

330-331: Turnout also at La Boutique Francaise, Washington DC; Ultimo Ltd., Chicago; Torie Steele, Beverly Hills. Accessories, Jean Paul Gaultier.

332: Wool gabardine pants. Hat and scarf, Jean Paul Gaultier. Watch, Breitling, Halcyon. Cellini, NYC; Marvin & Sons, Cedarhurst and Woodbury NY; Louis, Boston.

333: Turnout also at Fred Segal, West Hollywood CA. Jacket and shirt at Jordan Marsh, Boston. Bracelet, Randal Carnes. Bergdorf Goodman.

334-335: Turnout also at Neiman-Marcus. Shoes, Mario Valentino, NYC; Toby Lerner, Philadelphia and Ardmore PA. Manicure, Perla of Nails by Josephine. Wig by Jacquelyn.

336: Wool jacket. Silk shirt. Watch, Breitling, Halcyon. Cellini, NYC; Marvin & Sons, Cedarhurst and Woodbury NY; Louis, Boston.

337: Turnout also at Nordstrom, Oregon. Earrings, Richard A. Serbin. Accessoires, NYC. Fownes Gloves. Gantos, Grand Rapids MI.

340: Calvin Klein Footwear. Delman at Bergdorf Goodman.

341: Calvin Klein Footwear. Delman at Bergdorf Goodman.

342: Outfit comes with black linen tank shirt and bow around waist. Turnout, $5050. See store information listed for skirt on page 342.

343: Jacket, $5900. To order at Liberty House of Hawaii.

344-345: *Right:* Turnout also at Neiman-Marcus. Both models: Panty stockings by Ralph Lauren. Polo/Ralph Lauren, NYC. Garolini shoes.

346-347: Glasses, Paloma Picasso. Macy's, New York; Belk's, Charlotte NC. Earrings, Art Adventure Designers. B.Z. stores, Linden NJ; Miller's, Marshall MN. Large bag, Prada. Prada, NY; Alan Bilzerian, Boston and Worcester MA. Box bag, Maud Frizon, NYC. Panty stockings, Givenchy. Shoes, Mario Valentino, NYC; Bob Ellis Shoes, Charleston SC; Joseph, Memphis TN, Chicago IL.

348: Lamé/nylon top. Earrings and bracelet, Eric Ange Pena. Caron Cherry, Coconut Grove FL. Scarf, The Honey Collection.

349: Turnout also at Nan Duskin, Philadelphia, Baltimore; I. Magnin. To order at Hirshleifer's, Forest Hills NY; Frost Bros. Earrings, Valentino Accessories. To order at Bonwit Teller. Earring worn as pin, Jay Feinberg.

350: Cotton/poplin skirt. Turnout also at Mary Jane Denzer, White Plains NY, Westport CT; Marissa Collections, Olde Naples FL; Adaria, Birmingham MI; Scarborough Fair, Glencoe IL; The Gazebo, Dallas. Sunglasses, Francois Pinton. Morgenthal-Frederics, NYC; New England Eye Care, Allston MA; Market Optical, Seattle WA. Earrings and bracelet, Herve Van der Straeten. Mishon Mishon, NYC; Knit Wit, Philadelphia.

351: Worsted wool coat. Silk crepe de chine coat lining. Scarf, Elements by Surika. Barneys New York. Bracelets, Sharént. Saks Fifth Avenue; Cabaret.

352: Silk shorts. Turnout also at Nordstrom, Oregon. Coat and shirt at Filene's; Dayton's. Earrings, Sandra Enterline. Clodagh, Ross & Williams, NYC. Scarf, The Honey Collection. Pin on coat, Tom Binns. Bracelet, Nancy B. Frank.

353: Cotton gabardine pants fabric, Bossi. Cotton shirt fabric, Borgomanero. Linen/polyurethane coat. Turnout also at Alter Ego, Rumson NJ; Quarante, Natick MA: Hattie, Palm Beach FL, Birmingham MI; Cookie M., Cleveland OH; City, Chicago. Sunglasses, L.A. Eyeworks. Charivari, NYC; Theodore Man, Beverly Hills. Earrings, Tom Binns. Scarf, Debra Moises Accessories. Barneys New York; Ultimo Ltd., Chicago. Bracelet, Saity Jewelry, Trump Tower, NYC.

354: Turnout also at Nan Duskin, Philadelphia, Baltimore; Caron Cherry, Coconut Grove FL; Nordstrom, Costa Mesa CA. Jacket and body suit at Macy's, San Francisco. Scarf, The Honey Collection. Lord & Taylor.

355: Nylon/spandex body suit and skirt also at Macy's, San Francisco. Accessories, David Cameron.

356: Linen shirt. Crystal scroll on spandex skirt. Earrings, Wendy Gell Jewelry. Shoes to order at Giorgio di Sant'Angelo.

357: Sequins over chiffon dress, $3950. Double-faced wool crepe coat, $1355. Coat, see stores listed for dress. Turnout also at Garfinckel's; Nordstrom. Hanes Hosiery. Garolini shoes.

358: Silk dress, $5105. Also at Nan Duskin, Philadelphia, Baltimore; Sara Fredericks, Palm Beach FL; Jane Simon at Gus Mayer, Birmingham AL. To order at L.S. Ayres, Indianapolis IN.

359: Silk jacket, $4800. Dress, $3200. Turnout at Nan Duskin, Philadelphia, Baltimore. Bracelets, Gilbert Wallace. Macy's, Herald Square; Terri D. Ltd., Chicago; Jody Russell, Los Angeles. Manicure, Scott Hill for Bruno Le Salon.

360: Silk chiffon top, wool crepe skirt. Turnout also at Frost Bros. Earrings, Tacque. Gloves, Sachiko for La Crasia. Glove Me Tender, Winnetka IL.

361: Gloves, Sachiko for La Crasia. Macy's, Herald Square. Panty stockings, Flash Legs. Macy's, Herald Square.

362: Dress also at Woodward & Lothrop; Sara Fredericks, Palm Beach FL. Earrings, Richard A. Serbin. Barneys New York; I. Magnin. Panty stockings, Flash Legs. Macy's, New York. Shoes, Geoffrey Beene for Fratelli Rossetti. Manicure by Scott Hill for Bruno Le Salon.

363: Calvin Klein Footwear. Delman at Bergdorf Goodman.

364-365: Turnout, $3995. Earrings, Marvella.

366: Jacket at Barneys New York; Woodward & Lothrop; Higbee's, Cleveland OH; Aversa, Milwaukee WI; Bullock's. Rings, Susan Reinstein for Reinstein/Ross. Pocket square, Michael Katz.

367: Donna Karan New York wool crepe pants, $405. Fabric, Sarti. Top and pants at Bloomingdale's; Jimmy's, Brooklyn NY; Charles Sumner, Boston and Chestnut Hill MA; Marissa Collections, Olde Naples FL; Jamie, Nashville TN. Earrings, Tina Chow. Bergdorf Goodman.

368: Top of wool/nylon by Sarti. Pants of wool/nylon by Fila. Turnout also at Lois Gean's, Magnolia AR. Earrings, Tina Chow. Bergdorf Goodman.

369: Skirt and jacket at Macy's, San Francisco. Earrings, Tina Chow. Rings, Bulgari at the Pierre Hotel, NYC.

370: Coat and dress available at The Gianni Versace Boutiques, NYC, Chicago IL, Beverly Hills CA. Dress at Jaynee, Jamaica Estates NY; Divino, Boston MA; The Gianni Versace Boutique, San Francisco CA. Jewelry by Tina Chow. Available at Bergdorf Goodman.

371: Wool jersey dress by Sprouse, $195. Stephen Sprouse, NYC. Panty stockings, Gamine for Easton International. Macy's, Herald Square; Macy's, Paramus and Willowbrook NJ; Bullock's.

372: Spandex dress, $335, and leggings, $52. Fabric, Gene Ferranti. Mid-February at Barneys New York; Russo, Chicago; Tiziana, Los Angeles; Show, San Francisco. Hat, Anne Moore. Bergdorf Goodman. Bracelets, Randal Carnes. Panty stockings, Evan Picone Leg Fashions. Lord & Taylor. Shoes, American Eagle.

373: Silk jacket, $1990. Late April at Martha. Hat and gloves, Anne Moore. Both at Bergdorf Goodman. Scarf, Christian Lacroix.

374: Sweater and pants, $1098. April at Polo/Ralph Lauren, NYC, Dallas, Denver, Palo Alto CA. Butterflies, Eduardo Costa. Terne Gallery, NYC. Yves Saint Laurent Footwear. Saint Laurent Rive Gauche Boutique Femme, NYC.

375: Jacket, $575; shorts, $375. Mid-February at Bloomingdale's; Nan Duskin, Philadelphia PA, Baltimore MD; Linda Dresner, Birmingham MI. Hat by David Cameron. Earrings by Erwin Pearl. Altman's; Bullock's. Pocket *(Continued on page 442)*

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FASHION INFORMATION

(Continued from page 440)

square, The Honey Collection. Lord & Taylor. Gloves by Sachiko for La Crasia. Macy's, Herald Square; Glove Me Tender, Winnetka IL. Bag by Judith Leiber. Saks Fifth Avenue; Bullocks Wilshire.

376: Mary McFadden chain garland around shoulder.

377: Cotton denim pants, $154. Barneys New York; Russo, Chicago; Tiziana, Los Angeles.

380-381: Copy photography, Kevin Noble.

382: *Left*: Private collection, New York, courtesy Museum of Contemporary Art, Chicago.

382-383: *Right:* The Saint Louis Art Museum, purchase: Museum Shop Fund and funds given by Dr. and Mrs. Alvin R. Frank, Mr. and Mrs. George H. Schlapp, Mrs. Francis A. Mesker, The Contemporary Art Society; Morris Moscowitz, Mr. and Mrs. Joseph Pulitzer, Jr., by exchange.

384: Lisbonne, Fondation Calouste Gulbenkian Musée.

385: Paris, musée du Louvre.

396: *Far left:* Wool grain de poudre jacket, $1750; rayon shirt, $200; pants, $1500. Mid-March at Alaïa, NY; Emphatics, Pittsburgh; Romanoff Boutiques, Coconut Grove FL; Alaia Chez Gallay, Beverly Hills; Gallay, West Hollywood. *Left:* For jacket info., see above. Cotton poplin shirt, $250; wool grain de poudre pants, $1500. Mid-March at Alaïa, NY; Caron Cherry, Coconut Grove FL; Ultimo Ltd., Chicago; Maxfield's, Los Angeles; I. Magnin; Les Créateurs, Quebec, Canada.

398: Cotton/viscose tank with cotton/rayon bands, $295; cotton/rayon cardigan, $395; silk pants, $1050. Mid-March at Barneys New York; Maxfield, Los Angeles. Belt, Azzedine Alaïa.

399: *Left:* Cotton/rayon dress, $765; cotton/nylon shirt, $270. Turnout, mid-March at Barneys New York; Georgina, Hewlett NY; Knit Wit, Philadelphia; Emphatics, Pittsburgh; Romanoff Boutiques, Coconut Grove FL; Ultimo Ltd., Chicago; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Dress at Maxfield, Los Angeles; I. Magnin. Belt, Azzedine Alaïa. . . *Right:* Nylon/cotton shirt, $462; viscose/ęlastane/polyamide skirt, $610. Turnout, mid-March at Charivari, NYC; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Shirt at Ultimo Ltd., Chicago; Maxfield, Los Angeles; Les Créateurs, Quebec, Canada. Skirt at Knit Wit, Philadelphia; Romanoff Boutiques, Coconut Grove FL; I. Magnin.

400-401: Turnout also at Quarante, Natick MA; Printemps, Denver; Capriccio, La Jolla CA. Watch, Chiuzac Gallery, NYC. Donna Karan Hosiery. Bloomingdale's; Neiman-Marcus; Nordstrom, Northern California. Shoes, Zoran for Diego Della Valle. Diego Della Valle, NYC.

402: Rayon jersey top. Turnout also at Fred Segal, Los Angeles; M.A.C., San Francisco. Earrings, Richard A. Serbin. Accessoires, NYC. I. Magnin. Scarf around waist, Michael Katz. Bergdorf Goodman. Calvin Klein Hosiery. Calvin Klein Footwear. Delman at Bergdorf Goodman.

403: Bracelet, Tina Chow. Bergdorf Goodman.

404: Jacket also at Polo/Ralph Lauren, Kansas City MO, Beverly Hills. Earrings, Wendy Gell Jewelry. Macy's, Herald Square; Cache stores. Pocket scarf, The Honey Collection.

405: Jacket also at North Beach Leather stores, Boston MA, Bal Harbour FL, Dallas and Houston TX, Las Vegas NV. Earrings by Ted Muehling. To order at Artwear, NYC.

406-407: Dress also at Nordstrom, Costa Mesa CA.

408: Cotton broadcloth trench coat also available at Julee Julee, Westport CT; Jamie, Nashville TN; Lewie Watkins, Little Rock AR; Cookie M., Cleveland OH. Earrings by Michelle Savitt for M&J Savitt. Bracelets by Cec LePage. Asena Ltd., NYC; Gabrion Private Collections Boutique, Greenwich CT; Bumbershute, Deephaven MN. Gloves by Sachiko for La Crasia. Man's clothes by Ronaldus Shamask. Black Jaguar supplied by Gerard Rem of Manhattan Jaguar Services (Adams-Mahoney).

409: Rayon matte jersey top and pants also at Luna, Bal Harbour FL; Tiziana, Los Angeles; Apropos, Woodland Hills and Newport Beach CA; Champagne Taste, Sonoma CA; Donna East/West, San Francisco. Bag, Chanel Boutique, NYC. Shoes, Roger Vivier. Man's clothes, Ronaldus Shamask.

410: Turnout also at Stanley Korshak, Chicago; Barbara/Jean, Little Rock AR; Ice, Los Angeles; Frederic & Nelson, Seattle.

411: Turnout at Nordstrom, California and Seattle. Earrings, Peter Brams Designs Limited. Necklace, Tina Chow. Bergdorf Goodman. Scarf, Carol Motty. Artwear, NYC.

412-413: Top, Byblos.

415: Jacket and shirt, Perry Ellis. Silk/shantung jacket, $425; cotton shirt, $75. Bergdorf Goodman. Joe Brand, Laredo and McAllen TX; I. Magnin.

416: Nylon lace bra, Deborah Marquit, $24. Bloomingdale's. Silk jacket, Carolina Herrera, $3190. To order at Bonwit Teller.

417: Silk matte crepe dress, Carolyne Roehm, $5400. Fabric by Marcel Banzinger. To order at Bergdorf Goodman. Earrings, Deanna Hamro. Barneys New York; Romanoff Boutiques, Coconut Grove FL; I. Magnin.

419: Fashion and accessories by Byblos.

421: Manicure, Elisabeth Drabinski. Beret, Ruza Creations. Macy's, Herald Square; John Charles, Tarrytown NY.

422: Pants at Montaldo's. Sunglasses, Christian Roth. Henri Bendel; I. Magnin. Gloves, see information on pages 328-329.

423: Tights, Baryshnikov Bodywear. Horizontal, NYC. Sunglasses, see information on page 422. Shoes, Donna Karan New York.

424: Ron Leal for Betty Hanson also at Miller's of Charleroi, Charleroi, Pittsburgh; The Union, Dayton, Columbus OH; L'Elite, Houston. Sunglasses, Christian Roth. 20/20 Optics, NYC; Eye to Eye Boutique, Laguna Beach CA. . . Eleanor P Brenner silk dupioni jacket and skirt also at Terri D. Ltd., Chicago; Polly Adams, Laredo TX; Beaton's, Phoenix and Scottsdale AZ; Mister Frank, West Hollywood CA; DeMilles, Sacramento and Citrus Heights CA. Sunglasses, Christian Roth. 10/10 Optics, NYC; Tuckerman Optical, Boca Raton FL; The Optical Shop, Water Tower Place, Chicago.

425: Jaeger cotton/viscose/acrylic T-shirt. Sunglasses, Christian Roth. Optica, Trump Tower, NYC; The Classical Eye, La Jolla and San Diego CA. Belt, Ralph Lauren Leather Goods. Macy's, Herald Square, Dallas, Houston. . . . JH Collectibles worsted wool jacket and shorts. Sunglasses, Christian Roth. Optical Exchange, NYC; O'goggles, Washington DC. ALL PRICES APPROXIMATE.

Correction: On page 201 of the January issue, Comme des Garcons Boutiques were listed as being located in San Francisco and Bar Harbour FL. The listing should have read: Comme des Garcons, San Francisco. There is no Comme des Garcons boutique in Bal Harbour.

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